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ABSTRACT

The objectives of this program were to: (1) engender a class environment in which invention and improvisation of student composition will be encouraged, (2) provide supporting learning experiences with fundamental movement techniques, and (3) illuminate basic elements of composition connecting the organization of space and sound in artistic expression. A pilot study had preceded program implementation, and the original staff was used. Orff-instrumentaria were employed, and four classes were utilized, scheduled on a twice-weekly basis. Three results of the program are: (1) The Orff-Schulwerk in the United States have a recognized career in the project--a philosophical foundation, experimental teaching laboratory, and professional support in teacher training and evaluation; (2) National cooperation and exchange of ideas among educators with Orff-Schulwerk has a possibility of real growth through a continuing quarterly; (3) International thinking and research exchange in Orff-Schulwerk was recognized to have effect on the American mainstream of educational planning for innovation in teacher training, teaching facilities, and teaching goals. (CK)

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ED053153

ORFF-SCHULWERK: DESIGN FOR CREATIVITY

A REPORT OF THE PROJECT

CREATIVITY AND PARTICIPATION IN MUSIC EDUCATION

Granted Under the Elementary and Secondary Education Act of 1965,
Public Law 89-10, Title III
Grant Number: OEG-4-6-000257-0356-(056)

Submitted to the U.S. Office of Education
By The
BELLFLOWER UNIFIED SCHOOL DISTRICT
Bellflower, California
October 31, 1968

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Program Planning

Cover Design By
--- RAY SCHUTTE ---

Instructor of Art
Roosevelt Junior High School
Bellflower Unified School District
Bellflower, California

THE PROJECT STAFF

The staff which gave leadership to the ESEA Title III project, "Creativity and Participation in Music Education", began this endeavor after extensive experience in Europe with Orff-Schulwerk. Their work has reflected Carl Orff's personal concern with Schulwerk in the United States and the realistic integration of the original ideas into typical American school practice.

Project Director, Martha Maybury (Smith) Wampler, on leave from her post as instrumental music specialist with the Bellflower Unified School District, undertook a study and teaching program in Orff-Schulwerk for thirty months in the Salzburg-Munich area in 1963-65. During this time her contacts with the other staff members began a working relationship which was to give depth of understanding to the new Bellflower project.

Project Specialist, Frau Gertrud Orff, co-worker in the original Gunther School Orff-Schulwerk in Munich, Germany, left her posts as teacher and specialist in Orff-Schulwerk in various Munich public and private schools for children and teacher training to head the pilot teaching in Bellflower.

Specialist Assistant, Margit Cronmueller Smith, released by Dr. Orff from her faculty post at the Orff-Institut in Salzburg, Austria, joined the Bellflower staff in its second phase to expand the base of pilot teaching throughout a six city area.

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NARRATIVE HISTORY OF PROJECT

BACKGROUND

In January, 1966, the Bellflower Unified School District was awarded a United States Government Grant to carry out an exemplary pilot-teaching and research project in Orff-Schulwerk. The proposal met the standards of the new Federal Aid to Education bill signed by President Johnson in July, 1965, and survived the test of national competition. It was one of 69 educational projects to be selected from among 756 applications filed from 44 states in the United States.

Centrally located in the "megalopolis" of Los Angeles County where the population numbers over seven million inhabitants, this nationally sponsored Project had a unique advantage in the development of Schulwerk in the United States.

The exact positioning of the Orff-Schulwerk American research in Bellflower, California may best be sighted by a recognition of three timely developments in education in America:
(1) The accent on creativity (2) Interest in International exchange of people and ideas (3) Federal aid to education.

These three sight-lines converged in Bellflower not by contrivance, but through a series of innovative ventures which began to be recognized in 1963. At that time the school district explored a plan to gain foundation money to support a proposed music-education research in cooperation with the California State College at Long Beach. Orff-Schulwerk was to be a part of the research. The bid for foundation support failed but the administration of the Bellflower School District seemed committed to try again. The schools had acquired a reputation in the area for innovation since leading the trend toward elementary-secondary unification during the fifties. The individual study of Orff-Schulwerk in Europe of Martha Maybury (Smith) Wampler began in Summer, 1963 and was assisted by a Fulbright-Hays Scholarship during the 1964-65 school year.

When the new education bill was introduced to Congress, therefore, Dr. W. Norman Wampler, the superintendent, and Dr. Charlotte Stevenson, the coordinator of music, acted immediately to renew research planning. In a letter to Martha Maybury Wampler, then in Munich Germany, June, 1965, they proposed that she return to Bellflower to direct the project as a first depth study of Orff-Schulwerk in United States.

Bringing Orff-Schulwerk to Bellflower was, from the first, a challenge in maintaining unencumbered freedom from hybrid influence. In providing for a direct communication between Carl Orff, the German pedagogical innovator, and American experiments, extraneous ideas not pertinent to this objective simply were not considered. While American modification of the basic Schulwerk concept was desirable, the project planners nevertheless, resisted involvement at the outset with traditional music program concepts and with fragmentary American versions of Orff's ideas.

As a result of two and one-half years of study and teaching in the Munich-Salzburg area (1963-1966), Martha Maybury Wampler was able to invite the support of the leading European authorities in Orff-Schulwerk in preparing the Bellflower study. It is important that the Project application was written during a four month period by the superintendent of schools, Dr. Wampler, who maintained constant communication with the planners in Europe. Dr. Carl Orff, Dr. Walter Kaun, Munich, Germany, and Professor Wilhelm Keller, Director, Orff-Institut, Salzburg, Austria, and other teachers with whom Martha Wampler worked, were thus able to contribute their years of experience and special knowledge to the gestating design of a "dream" school situation. This vital link with Orff-Schulwerk's origins during the planning period has marked the project with authority and direction so observable in its subsequent development.

Orff-Schulwerk was introduced in Bellflower into a limited pilot-teaching program using specialists direct from work in the European origin of the movement. Philosophical strength and understanding of the main-stream of American culture to supplement the proposed laboratory work with children was the work of a committee of American university scholars. This committee was headed by Dr. Robert Haas, Head, Department of Arts, Humanities and Social Sciences, University of California Extension, Los Angeles; Dr. William Hutchinson, Assistant Dean, College of Fine Arts, University of California at Los Angeles; Dr. Dean Flower, Department of Literature, University of Southern California; Mrs. Bess Lomax Hawes, Department of Anthropology, San Fernando State College at Northridge; Mr. Richard Harsh, Educational Testing Service, Los Angeles. They would function closely with the Project Director and special teachers toward planting Orff's ideas in the most productive way.

Carl Orff assisted in securing the cooperation of Frau Gertrud Orff as special teacher-consultant for the first stages of the project. Frau Orff chose, subsequently, to continue in the Project and returned again to the United States. Miss Margit Cronmueller came for the 1966-67 school year. Dr. Orff granted her leave-of-absence from the staff of the Orff-Institut in Salzburg. The unique quality of the three Project staff members arose from good working relations begun in Europe, common understanding of the goals and aspirations of the American project, and complimentary strengths in the role of leadership.

Carl Orff's first letter to Bellflower (English translation)

Diessen Am Ammersee
St. Georgen
30 October, 1965

Dr. W. Norman Wampler
Office of the Superintendent
Bellflower Unified School District
90706 Bellflower, California

Dear Dr. Wampler:

Martha Maybury Smith (Wampler) has informed me about the Bellflower Unified School District project which foresees the introduction of music in experimental classes. I heartily support your initiative and it agrees with the plans I have laid down in my memorandum, "Demand for the Introduction of Music Instruction in Kindergarten and Elementary Schools in Germany." The memorandum is based, naturally, on the conditions in our country; however, the main points, which I have underlined, would also be fitting in your country. I am firmly convinced that music and rhythm should be introduced in kindergarten and the elementary grades not only to benefit music but every other subject, too; because it has been proven that, through these studies, concentration and achievement of the children have increased. Therefore, many countries are interested in this type of instruction.

A large experiment would have to include, naturally, the original work, "Musik fur Kinder", adapted to American standards and conditions. Research in American literature and culture would be required in order to select the best possible texts and melodies. In this connection, I should mention that two editions, one for Canada and one for England, have appeared and are also accompanied by records. The use of instruments from various ethnical groups in your country might also be considered.

Mrs. Smith (Wampler) has had the opportunity in Germany to orient herself as regards the Schulwerk and is surely in the position to start the experiment if and when she has the necessary help. Naturally, it would be desirable if several American teachers could be given free time in order to visit the Orff Institut because, since they are familiar with American school conditions, they could conduct the experiment better than if we sent our consultants to your schools.

We are highly interested in the plans of the Bellflower Unified School District and would be happy to hear from you in regard to your plans. You may be sure of all support from the Orff Instutut.

Sincerely,

Carl Orff

Letters of Recommondation and Consultation from Germany:

Bayerischer Landesverband
Fur Freie Volksbildung E.V.
Verband Der Volkschochschulen Und
Volksbildungswerke Bayerns
- Musikreferat -

8 Munchen 2.
OTTOSTRASSE la/3 -
Telefon 594294

29.10.1965

To Whom It May Concern:

I would highly recommend for your financial support the Schulwerk project in elementary music education being proposed by the Bellflower Unified School District, Bellflower, California.

As Music Referent to the Bavarian Volkshochschulen (evening schools for adult education) I have administered Schulwerk teacher training courses throughout Bavaria for many years. The problems of establishing effective programs, therefore, are well known to me. The Bellflower proposal to involve both teachers and children concurrently I find particularly sound. Active participation and example is, of course, fundamental to all aspects of Schulwerk.

One of the greatest dangers in adaptation, we have found, is loss of Carl Orff's fundamental breadth relating music to the whole learning process in elementary children. Translation of texts, use of new texts, introduction of the special instrumentarium, and even certain uses of body movement and dance, must not contradict his kind of sensitivity to composition in child-like, primitive art forms, in finding new cultural expression.

The Bellflower project would be unique in the American setting because of the plan to continue close contact with Dr. Orff's original pedagogical work. By forming a consultant-teacher team, Frau Gertrud Orff-Willert, a Schulwerk authority from Germany, and Martha Maybury Smith (Wampler), a member of the Bellflower teaching staff who studied in Europe, would build a program representing Orff's basic ideas.

Both of these people are excellent pedagogists whom I have closely observed. Frau Gertrud Orff-Willert is a first class teacher and has published Schulwerk materials over her many years of experience. She has recently been conducting courses in Munich for me in the Volkshochschule, and her classes grow larger every semester due to her outstanding presentation for adults and children alike. I have known Martha Maybury Smith (Wampler) during her two years here, and have observed her studies and teaching. She has had experience in integrating Schulwerk with American group instrumental methods with great success in the Rosenhelm Music School. Her understanding of Schulwerk will be an important asset in the cooperation work with Frau Orff-Willert as relates to adaptation in USA.

After the first year of this proposed experimental project a symposium would provide for examination and evaluation in which Dr. Orff and I have been asked to take part. I would definitely plan to assist in such a symposium and would hope that my background in dealing with similar problems in our music education development with Schulwerk would bring about a helpful interchange for the progress in Bellflower.

(Dr. Walter Kaun)

Musikreferent

LANDESHAUPTSTADT MUNCHEN
Musikbibliothek
Fernsprecher 22 27 04

Aba: Stadtische Musikbibliothek, 8000 Munchen 2, Salvatorplatz I

Dr. W. Norman Wampler
Office of the Superintendent
Bellflower Unified School District
90706 Bellflower, California
U.S.A.

Munchen, den
28, Oktober 1965
O/gr

Statement of Support

From the capitol city of Bavaria, Munich, where Carl Orff was born, it seems fitting to bring special greetings to the Bellflower Unified School District, Bellflower, California, in which there is interest in beginning an Orff-Schulwerk program.

As consultant to the culture-minister of Munich for musical problems, as musicologist, and as president of the "Commission Internationale des Bibliotheques Musicales Publiques", and also as a personal friend of Carl Orff and with acquaintance with his Schulwerk may I give a few important aspects of the pedagogical ideas which Carl Orff has illuminated.

The Orff-Schulwerk narrows itself in no wise only to elementary music teaching, instead it is his foundation to the introduction of artistic expression in total relation to human capacity. Herein lie the first roots of speech and music to be rediscovered, not only as musical learning, but as developmental language art. From the elements of rhythm, melos, and harmony, Schulwerk awakens basic movement impulses, and the feelings of the inner life find expression through interaction with the group activity.

An important aspect of Orff-Schulwerk is improvisation. Individual awareness to creative procedure becomes a self-motivating power in performance. For every psychologist and pedagogist it is unquestionable, that much repression would be allayed if conscious effort were made in the development of children and young people to provide opportunity for step-wise success in self expression. A child, who is early brought into intensive activity in the Schulwerk who sings, moves, plays, and ripens his powers of fantasy, will also speak better with less hesitation, and move with greater assurance and relaxation than other children and will learn a sense of thematic construction which in natural science means conceptual thinking. The child in playing Orff-Schulwerk learns, further, the art of exactness.

Orff-Schulwerk is also more than a music method. It concerns itself with the complexities of the body, the spirit, and deepest feelings common to man. It is concerned with calling out all possible forms of fruitful communication. The all-to-often false impression from Orff-Schulwerk is that it is a musical game for children with glockenspiels and drums. This is only the barest possible step to be taken. In it's wider context it leads to all the instruments of the modern orchestra. The score from Orff's last opera, "Antigonae", for instance, represents nothing other than the highly artistic use of fundamental elements of his Schulwerk. One should, therefore, conceive of the traditional vocal and instrumental instruction as intimately related with Schulwerk's ultimate aims.

Above all, for the success of a Schulwerk teaching project it is of first importance to find teachers who are musical, pedagogically sound, and psychologically adept for the many-sided facets involved. I believe that the Bellflower staff member, Martha Maybury Smith (Wampler), has these qualities. I have been able to follow closely the studies and teaching of Mrs. Smith (Wampler) during her two year stay here in Europe. I have found her understanding of these problems to be unusually keen. She has worked with much ardor and intensity in searching the various meanings and procedures of the Orff-Schulwerk. Her pedagogical abilities have shown themselves to be excellent in her work here with children. She is in personal contact with Professor Orff, with Dr. Walter Kaun, the Music Referent in Bavaria of the Volkshochschule Association, and other important music educators of our country.

In summer, 1966, I had planned to schedule Mrs. Smith (Wampler) on the panel of the Oberammergau convention of the Bavarian chapter of the Musicians Union in order for her to demonstrate the techniques and ideas of the American group string teaching. This will now be impossible since she must return to her duties in the United States. It is, therefore, with certain knowledge, that I recommend Martha Maybury Smith (Wampler), as a particularly capable person to lead the experimental project in the Bellflower Unified School District.

Finally, I must add an important caution: the educational success of the Orff-Schulwerk program should not be tallied at the end of several weeks or several months. The success should be evaluated after a year of broad experimental work in which the fundamental sense of the various facets in this total approach have begun to be reflected.

Dr. Alfons Ott
President,
Commission Internationale
des Bibliotheques Musicales
Publiques

PROJECT'S LAUNCHING STAGE, MARCH - JULY 1966: Integration of Orff-Schulwerk in a Public School Environment - Pilot-Teaching

The Program

The pilot-teaching program commenced the last week in March 1966 in five elementary schools of the Bellflower Unified School District, Bellflower, California. Ten classes of first and second grades were taught twice a week in forty minute sessions. A fifth grade was instructed once a week in a similar session. Ten weeks altogether concluded the launching of the project. A total of 325 students received instruction during this period.

Staff

The project director, Martha Maybury Wampler, and Schulwerk specialist, Frau Gertrud Orff, taught as a team. Each classroom teacher participated and observed in every class. The last two weeks of classes presented opportunities for contributions from each class of compositions created during regular lessons with classroom teachers.

Location and Equipment

Each of the four pilot schools, Horace Mann, Thomas Jefferson, Las Flores, and Esther Lindstrom, were equipped with an Orff-instrumentarium suitable for teaching a group of thirty-five students. (See Orff-Instrumentarium list). Four specially designed plywood cabinets on rolling casters were placed in these teaching locations and stored all the instruments and adjustable steel legs. The cabinets were locked, but keys were available for the participating classroom teachers in order that instruments could be used at any time during their teaching day.

School Scheduling

Scheduling the Orff-Schulwerk pilot classes in and around the other special services of the district--Speech, Reading, Instrumental Music, and Guidance--which use the special rooms and draw from regular class enrollment was found to be a feasible procedure. Such scheduling problems would, however, be different for any other school district but conscientious pre-planning would certainly be recommended in any event.

Orff-Instrumentarium

Each pilot school in the Bellflower project was equipped with an Orff-Schulwerk Instrumentarium:

Diatonic Bar Instruments

2 Soprano Glockenspiels
2 Alto Glockenspiels
4 Soprano Xylophones
4 Alto Xylophones
1 Bass Xylophone
1 Alto Metallophone

Drums and Percussion

One pair Tunable Timpani (F-C, C-G)
One Triangle (6")
One Hanging 20" Gong
One Woodblock
Ten pair Hand and Foot Bells
Four pair Claves
Musical Spoons
Twenty Hand Drums (Tambours)
(10-12" Diameter)
(5-14" Diameter)
(5-20" Diameter)

Visitation of Classes

All of the pilot classes were open for visitation. Throughout the ten-week period over 100 educators from the Bellflower School District as well as from thirteen other cities and five California counties, Los Angeles, Orange, Kern, Madera, and Tulare, observed the classes in action. About 300 parents of the 325 children involved were also among the visitors.

Six colleges and universities sent representatives:

California State College at Long Beach
California State College at Los Angeles
San Fernando Valley State College at Northridge
University of Southern California
Cerritos Junior College

Mr. Clark Herbert, representative from the United States Office of Education, Washington, D. C., observed two classes on the day of his official visit to the project. The project's "Research Committee on American Culture" attended classes on two separate days.

It was usually the practice of the special staff to lunch with visiting delegations in order to provide a question-answer period not possible during the classes. A visit to the Orff-Schulwerk project office in the Central Administration Office in Bellflower was usually made for mimeographed information and the library of materials was also available.

University of California Extension, Los Angeles - Summer 1966

Under sponsorship of University of California at Los Angeles Extension School, Department of Arts, Humanities and Social Sciences, a two unit course in Orff-Schulwerk, Creativity and Participation in Music Education X 435, was given at the Bellflower Unified School District.

Instructors:	Martha Maybury Wampler Frau Gertrud Orff
Dates:	June 20 to July 1, 1966
Time:	9:00 a.m. to 12:00 noon (ten days)
Enrollment:	46 for credit 1 non-credit

Experimental Group Teaching Techniques

Making participation meaningful for thirty students or fifteen students was found to be the basic problem of integrating teaching techniques for Orff-Schulwerk from its European setting into the public school encironment of America. Whereas, at the Orff-Institut in Salzburg, Austria and in German schools Schulwerk classes almost never exceed fifteen, the Bellflower pilot classes reflect American practices of attempting total classroom involvement at the elementary level in groups which almost never fall below thirty.

The teaching team, Frau Orff and Martha Wampler, investigated the use of the following organizational techniques in dealing with the problems of a limited instrumentarium, of retaining freedom for improvisation, and of involving the participation of all the children in groups of thirty or more:

1. Open space teaching set-up without chairs or desks.
    - a. Instruments of Orff-Instrumentarium used with the adjustable steel legs for maximum mobility in the class procedure.
    - b. Children use the floor for sitting and all other activities.
2. Alternating class participation by: (a) varying group arrangement (b) varying medium of participation (c) varying mode of participation.
    - a. Group arrangements were elementary figure arrangements like the circle, parallel lines, or the square, and were always made in support of elementary compositional forms like simple imitation, question-and-answer form, canon, or two and three part song form.
    - b. The media of participation used in these classes were body movement, speaking and singing, and instruments of the Orff-Instrumentarium.
    - c. Modes of participation developed specifically for organized division of group teaching and class arrangement were: participation by reflection, participation by active response-ensemble or individual, participation by critical listening.

Search for Indigenous American Materials

The Pentatonic Scale is used in the beginning of Schulwerk practice. This scale is a precedent of the major and minor scale patterns. Most present day western cultures contain mostly melodies of the major-minor scales and one hardly finds living pentatonic music. In American folk song--this was an initial discovery--one finds many melodies in the pentatonic still living. Over the years these melodies have been largely hidden beneath later harmonic piano settings. To bare these again for their pristine freshness and originality will be a fruitful work in the American adaptation of Orff-Schulwerk.

Conferences and Demonstrations

A large part of transforming innovation from a set of ideas into functioning reality is communication. In the Bellflower project the added problem of taking an idea deeply embedded in another language and culture and establishing background philosophy, indigenous materials, and feasible techniques for American life has necessitated many hours spent in conference.

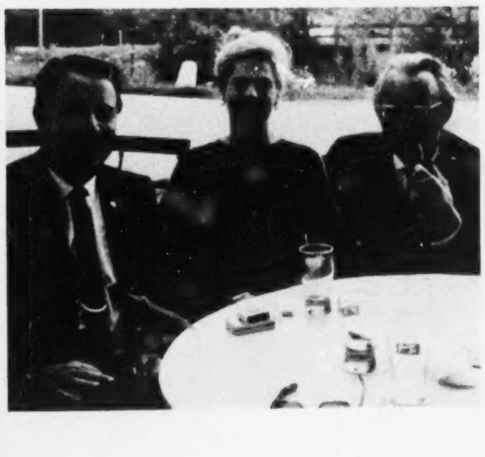
The unique contribution of Frau Gertrud Orff in launching the project has been her intensive immersion into American song and folk literature. Against her background of intimate acquaintance with the development of Orff-Schulwerk in her native Germany, this study and constant laboratory experience with American pilot classes gave the project an authenticity of direction.

Communication between Frau Orff and the project director, Martha Wampler, was facilitated by the easy use of both the German and English languages. Mrs. Wampler's own study and teaching experience in Germany and Austria were preparation for the tasks of an adequate adaptation of Schulwerk between the two cultures.

The launching scheme included a widened circle of communication through consulting committees. Regular conferences with the Advisory Committee, the Research in American Culture Committee, the Evaluation Consultant, and the Educational Services Staffs of the Bellflower Unified School District were continual sources of valuable advice.

In the summer of 1966 the Bellflower Orff-Schulwerk staff traveled to Salzburg, Austria, for three days of conferencing with Dr. Carl Orff. They were able to report on the launching of the project and to hear his reactions and suggestions for continuing the next stage of development. The superintendent, Dr. Wampler, and the music coordinator, Dr. Stevenson, were also at the conference and represented the total school program in the exchange of ideas with the European educators. Professor Wilhelm Keller, Miss Gunlid Keetman, and Miss Margit Cronmueller of the Orff-Institut, and Dr. Walter Kaun from Munich, Germany, attended the converence and contributed in the evaluation of the new project. Miss Margaret Murray, director of the English Summer Orff-Institut, was consulted at that time as she had counselled with the Bellflower staff earlier in 1965. It was the belief of the Bellflower staff that close contact with original sources of Orff-Schulwerk would minimize easy detours to quick but unstable success.

PROJECT PLANNING
"From Salzburg to Bellflower"



IDENTIFICATION
FOR PRECEEDING PAGE:

○ Top Row (l to r)

Dr. W. Norman Wampler
Frau Gertrud Orff
Dr. Carl Orff
Dr. Charlotte Stevenson

Dr. Carl Orff

Dr. Orff and Professor Wilhelm Keller

○ Middle Row (l to r)

Frau Gertrud Orff and Dr. Orff

Margit Cronmueller-Smith
Jeannette Sandstedt
Martha Maybury Wampler
Frau Gertrud Orff

○ Bottom Row (l to r)

Dr. Robert B. Haas

Dr. Wampler
Martha Maybury Wampler
Dr. Carl Orff

Dr. M. E. Kaun

PROJECT'S SECOND STAGE, SEPTEMBER 1966-JULY 1967:
Widened Base for Pilot-Teaching and Exploratory
Secondary Classes.

The Program

The Second Stage program was based on the original plan of pilot classes as the Launching program with the significant change resulting from increased participation from cooperating school districts. Originally, the six cities had agreed to observing the pilot classes which were to be taught in Bellflower. After the summer University Extension course in Orff-Schulwerk, the project staff decided to follow the pilot-teaching into the other districts using the representative classroom teachers who had studied with them. Of the forty-nine summer students, seven from the project districts were selected for the program which expanded again the natural growth of the Bellflower pilot base.

In Bellflower, classes of the third grade were added to the first and second grade program of the Launching schedule. New first grades were included as well, and at upper elementary a new fifth grade accompanied the continuing work with the original fifth, now a sixth grade.

Two exploratory Bellflower Senior High School classes, one in physical education, the other a drama workshop, became part of the pilot program on a once a week basis. The high school teachers of these two classes had particular interest in the alternative experiences which Orff-Schulwerk offered in the areas of movement, drama, speech, and music, and contributed continual help in the planning and evaluation of the experiment. As such classes at the secondary level were highly experimental, the following basic objectives are presented here as a tentative guide.

> The Objectives: (1) To engender a class environment in which invention and improvisation of student composition will be encouraged. (2) To provide supporting learning experiences with fundamental movement techniques in correspondence with vocal (language, spoken and sung) and instrumental performance. The Orff Instrumentarium, which are specially perfected diatonic bar and percussion instruments, will be used throughout the program. (3) To illuminate basic elements of composition connecting the organization of space and sound in artistic expression.

Staff

Changing from a contained ten-class pilot program to a six city base of twenty-three classes, including elementary and secondary, placed heavy responsibility on the now three member staff. Miss Margit Cronmueller assisted Frau Orff in the larger number of teaching hours. Each specialist kept an independent schedule, but regular hours were devoted to consultation with teachers and together with the project director. More and more administrative planning and detail became an important part of the project's life. Consequently, the director gave limited weekly time to the teaching schedule. The staff spent additional time in frequent sessions for planning and the evaluation of the project's content, value, and general direction.

Location and Equipment

Additional Orff-instrumentaria were not made available through project funds except for one set from other federal channels for the Bellflower High School. The original four pilot schools in Bellflower, however, continued with their additional classes by using the instrumentarium placed in each pilot school. The additional classes in the other cities, on the other hand, were taught with one and two instruments loaned by Bellflower pilot school's instrumentaria, and by instruments which the specialists carried with them. It was generally felt that the quality of the teaching or of the class efforts did not suffer by this shortage.

Naturally, the kind of experiences differed in these classes where full instrumentation was not possible. Much speech and movement work with dramatic invention replaced the ensemble development seen in Bellflower classes. Many rhythm instruments belonging to the schools were also used in interpretive accompaniment.

Most schools in Bellflower and in the other districts made the school cafetorium available for the pilot-classes. In some classes a vacant classroom, or audiovisual room was used. One school used the kindergarten where all the furniture was pushed out of the way.

School Scheduling

Bellflower pilot-classes continued on the twice weekly schedule begun in the launching period. All other district classes received a teaching visit from Frau Orff or Miss Cronmueller on a once a week basis. The classroom teachers continued their study in the University Extension classes which supplemented the inservice training afforded by the classroom laboratory situation. High school classes followed the regular scheduling of the drama and physical education classes involved.

Visitation of Classes

A schedule of the Orff-Schulwerk Bellflower pilot-classes mailed widely to educators in the southern California area brought observation visits from over two hundred people. Seven of the California State Colleges and Universities, and six private colleges were represented in the visitations. Music supervisors, special teachers, classroom teachers, as well as administrative persons from about twenty-five school districts made observations. Representatives from ESEA Title III Projects came from Ohio, northern California, and Los Angeles County.

A complete listing of those who visited the pilot classes of the other cooperating cities is not available, but they have reported that the Orff-Schulwerk was included in the visitation of many groups who came especially for the project as well as of those who made the visit in addition to other events.

Supplementing the inservice education during the 1966-67 school year was the succession of University of California Extension classes taught by Frau Orff and Martha Wampler each quarter. Dr. Robert Haas, Director of the Division of Arts, Humanities, and Social Sciences for University of California Extension, Los Angeles, promoted the classes for the even wider influence for Orff-Schulwerk training of teachers in the whole southern California area. About one hundred and fifty Extension students have been enrolled during the period covered between summer 1966 and summer 1967. Two courses were available each quarter for three credits each: Creativity and Participation in Music Education X435A, Beginning Orff-Schulwerk for teachers and Creativity and Participation in Music Education X435B, Intermediate Orff-Schulwerk for the more advanced.

Demonstrations in Orff-Schulwerk

The project staff engaged in over twenty-five demonstrations averaging a two hour period during the Second Stage of the project. Several demonstrations a year were given in each of the participating school districts of Compton, Paramount, Downey, ABC Unified, and the Artesia Christian Schools. Demonstrations were given for the Music Educators National Convention (Western Division) at Las Vegas, Nevada; California Association of Physical Education and Dance; a woman's national education fraternity, West Los Angeles Montessori Schools Chapter; California State College at Long Beach; many Bellflower Parent Teacher Association unit meetings; and for the Bellflower Women's Club. All of these demonstrations presented an essential part of the Orff-Schulwerk experience for audience participation with the special Orff-Instrumentarium. A report of Orff-Schulwerk's origins and the research and development of the Bellflower project was always included. Appropriate informational material was always distributed and a display of books, records, and materials accompanied each session.

Workshops in Orff-Schulwerk

Five major workshops were conducted by the staff during the Second Stage of the project. Three carried University credit including University of California, Claremont Graduate School, and the University of Montana. The montessori Workshop was offered at the Montessori Society of America's National Convention in Los Angeles and lasted three and one-half days. Ninety Montessori teachers and specialists were enrolled in the course. Another workshop for the Riverside County Schools extended from the well populated city of Riverside to the lonely desert villages near the Arizona border.

Special Broadcast

The CHRISTMAS STORY, by Carl Orff, was newly set by Frau Orff during the Christmas season of 1966. The fifth and sixth grade students of the Ramona Elementary School, a Bellflower pilot project school, performed the musical play in complete staging. The performance was attended by many local and visiting educators in addition to a large parent audience. Los Angeles FM radio station KPFK recorded the performance for a special re-broadcast of the CHRISTMAS STORY, on Christmas Eve, 1966.

SUMMARY OF THE "FIRST INTERNATIONAL SYMPOSIUM ON ORFF-SCHULWERK IN THE UNITED STATES"

Culminating the first eighteen months since the initial funding of the project in January 1966, was the International Symposium. Originally conceived as the principle report and demonstration week of the Bellflower experimental project, it began in the 1966-67 school year to take on several new dimensions. News of the project had gone out through many channels, not the least of which was the reports of the United States Office of Education. Therefore, when the first announcements of the First International Symposium appeared in the national Music Education Journal and other professional media, educational institutions as well as individuals made early inquirey. The requests for information came from nearly thirty different states. Eventually, people from twenty states and Canada were in attendance during the May Symposium.

Music industry took the lead in seeing the Symposium as a forum for acquaintance and evaluation of the various musical instruments used in teaching Orff-Schulwerk. Representatives from Studio 49 and Sonar Instruments provided elaborate displays and personal consultation. Kelischek Instruments displayed Fidels, Krummhorns, Psaltries, Recorders, and other ancient instruments. Schott & Sons Publications and Barenrieter were represented among other leading publishers o- music appropriate for the Orff-Schulwerk instrumentarium.

The Symposium embraced two main functions: (1) It made public demonstrations and report of the progress of the whole project to date, including the pilot-teaching, research and evaluation, (2) it made possible for the first time in the United States a meeting place for the people (and the ideas) who have had interest and experience in the Orff pedagogical philosophy.

To bring evaluation from the European point of view were Professor Wilhelm Keller, Director of the Orff-Institut in Salzburg, Austria, and Dr. Walter Kaun, Music Referent in Bavaria for the German Volkshochschule. These two experts were invited under project sponsorship to come to Bellflower and have an opportunity to see and hear what Orff-Schulwerk had become after the United States planting. Their overall impressions have been described in other particular articles by them, but here it can be reported that they saw a truly new expression of Carl Orff's ideas. They were impressed with the vitality and creativity of the large number of children participating. They were aware of the quality of imagination in choice of material and in the working out of the material. They were overwhelmed with the variety of cultural types represented in the public school populations they saw and yet recognized that the project had been able to work with each so that individual expression was nurtured. They brought much added flavor to the week's Symposium by their own unique contributions, too. Dr. Kaun performed in a German Lieder concert and as pianist for a special performance of excerpts from Orff operas with local soloists. Professor Keller and Dr. Kaun presented prepared lectures covering the history of the Orff-Schulwerk, the scope of teacher training in Germany, entered into many public discussions during panels, and were continually making personal contact with the hundreds of people who attended. Orff-Schulwerk was talked over, eaten over, drunk over, slept over, looked over, and thoroughly entered the consciousness of those who had come.

The Symposium had its pageantry, too. It was as though the activities of the children in demonstration during the day were mirrored by larger adult forms at night. The concerts and banquets and receptions built around musical presentations of Orff's famous dramatic sounds completed the fulfilling sense-oriented schedule. *Carmina Burana*, presented by choir, soloists, and two-pianos and percussion ensemble, crowned the week as a finale.

The results of the Symposium are even yet not all discernible. Three main results might, however, be cited here: (1) Orff-Schulwerk in the United States has a recognized center in the Bellflower ESEA, Title III Project--a philosophical foundation, experimental teaching laboratory, and professional support in teacher training and evaluation, (2) national cooperation and exchange of ideas among educators involved with Orff-Schulwerk has a possibility of real growth through a continuing quarterly established by the Symposium, *Newsletter of Orff-Schulwerk in the United States*, edited and published in Bellflower, (3) international thinking and research exchange in Orff-Schulwerk was recognized to have effect on the American mainstream of educational planning for innovation in teacher training, teaching facilities, and teaching goals--Orff-Schulwerk seen in the larger educational sense is sensitivity to the process of creativity in learning as versus fact and product oriented teaching.

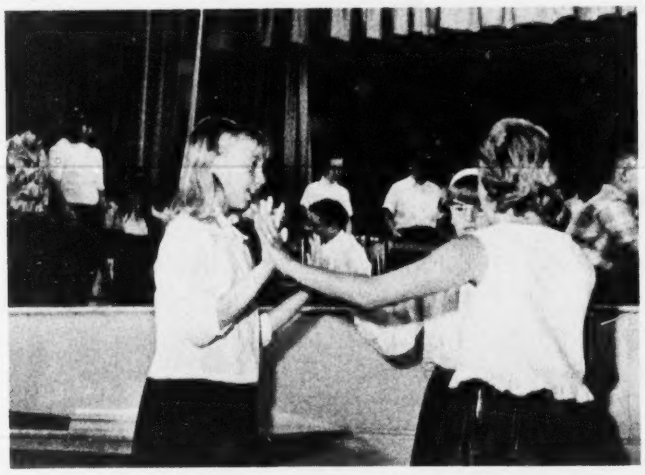
FIRST INTERNATIONAL SYMPOSIUM

Teaching / Panels / Exchange / Carmina Burana / Last Words of Advice

DELS
GAMBAS
BARENREITER
HOFMEISTER

FIRST INTERNATIONAL SYMPOSIUM continued

"Grand Welcome - The Work Begins"



PROJECT'S THIRD STAGE, SEPTEMBER 1967-JULY 1968:

Release-Time Inservice for Six District
Pilot Program

The Program

Project Third Stage resulted from a continuation grant requested in an additional application submitted April 1, 1967. The significant change in the program involved a plan for regular release-time for all classroom teachers in the six districts for Inservice Seminars.

Each teacher attended ten seminars during the year. The seminars were taught every Tuesday morning and were administered in three groups: (1) Kindergarten - third grade, (2) Fourth grade through sixth, (3) and specialists in music and physical education. By rotation of these groups on successive Tuesdays the particular problems of grade levels were more effectively handled by the teaching Project Staff.

Pilot classes were visited once a week by Project Specialists. The techniques and material covered in the Inservice was paralleled in the classroom situations. A progression of teachers and students involved over the two and one half years of the Project are given in the table below.

Year	1966	1967	1968	1968
Districts	Bellflower	6	6	2 colleges
Schools	5	10	15	2
Grade	1,2,5	K-6,H.S.	K-6,H.S. E.H.	2 Sem. Units Upper-Div.
Classes	11	23	27	2
Students	325	713	835	37
In-Service	After School	After School	Tues. A.M.	
University Extension	---ss	--W/S/ss	F/W/S/ss (quarters)	

The six participating school districts were: ABC Unified; Bellflower Christian (Private); Bellflower Unified; Compton City; Downey Unified; Paramount Unified. Two colleges: California State College, Long Beach; Immaculate Heart College, Los Angeles (Private-Catholic) University of California Extension provided accredited courses taught by Project Staff.

Staff

Project Staff consisted with continuing services of Frau Gertrud Orff, Project Specialist, and Miss Margie Cronmueller, Assistant Specialist, and Project Director, Martha Maybury Wampler. In February, Mrs. Mary Ann Erman came in as Assistant Specialist upon the departure of Miss Cronmueller who left to become married. The continuity was maintained as Mrs. Erman had studied in the Extension classes and in Salzburg at the Orff-Institut during summer 1967.

Location and Equipment

Additional Orff-instrumentaria were purchased under the new grant and placed in each of the cooperating districts and the colleges. Several districts purchased instruments to supplement these sets to provide for growing program within their own schools apart from Project designated schools.

School cafetoria continued to be used generally throughout the districts for Schulwerk except in the case of Kindergartens, Physical Education classes, and the Emotionally Handicapped, which met in their respective facilities.

School Scheduling

All pilot classes went to a once-a-week schedule with the Specialists with the program depending more heavily on classroom teacher iniative assisted through the expanded inservice. As observable on the chart above two specialists carried 26 classes in the six cities plus two college classes during school time. One class was taught by the Director.

Visitation of Pilot Classes

The following shows the list of visitors to Pilot-Classes of Project Schools. 1966-68

Date	Observer
October 26, 1966	Madera County Schools, Calif. Mr. Joe Novello, Mrs. Grace Nash, Mr. Ralph Nash
October 27, 1966	San Fernando, Calif.
November 2, 1966	Dept. of Recreation and Parks, Los Angeles Judith Berman, Clara Louvier, Dorothy Rawlings
	Los Angeles County Schools Muriel Dawley, Music Coordinator Roberta McLaughlin, Music Coordinator
January 24, 1967	Madera County School, Calif. Mr. Jim Kenward, Music Teacher
January 26, 1967	Riverside Schools, Calif.
January 30, 1967	Downey Parks and Recreation Dept. Mr. John Hume, Supt. of Fine Arts, Downey, Calif.
February 8, 1967	County Pace Office, Los Angeles Mr. W. H. Clinkenbeard Mrs. Carla Royce
March 1, 1967	Chico State College, Calif. Farrell D. Madsen, Music Dept.
March 6, 1967	Montebello School District, Calif. Mildred Phelps, Music Consultant
	Centralia School District, Calif. Lois Kiehl, Lorene Pike, Anna Gustavsen
March 7, 1967	San Diego State College Professor Mrs. Savage Professor Mr. Hunt
March 14, 1967	Beverly Hills Elementary Music Staff Barbara Stevens

Visitations - (cont.)

Date	Observer
March 29, 1967	Cleveland, Ohio Mr. Jim Wallace, Music Coordinator Supplementary Education Center
April 4, 1967	Pasadena City Schools, Calif.
April 13, 1967	Los Alamitos School District, Calif. Carmen Walhood
April 26, 1967	Trinity Methodist Church, Lakewood, Calif. Rev. Loyd Lofley
May 22, 1967	Santa Monica, Head Start, Extended Day Care Irene Kahn, Julian Kahn, Student, Mancy Bagdasarian, UCLA
May 29, 1967	Santa Barbara, Calif. Miss Eta Nelson, Leader of Study Groups for Brandeis University
	Mrs. Williams, Hawaii
	Santa Barbara, Calif. Miss Salome Knabershue
October 26, 1967	San Fernando State College, Calif. Mrs. Bess Hawes
November 1, 1967	Long Beach State College, Calif. 25 College Students
November 2, 1967	Downey School District, Calif. Virginia Ford, Teacher
November 6, 1967	ABC School District, Calif. Marie Evenson, Teacher
November 16, 1967	Fountain Valley School District, Calif. Mr. Earle Marlowe, Distributor of Music Education 4 Teachers
November 22, 1967	Hollywood, Churchill Films Mr. Bob Churchill Mr. Peter Van Duesen

Visitations - (cont.)

Date	Observer
December 11, 1967	Vocal Teacher, Mr. Rosatl Long Beach, Calif.
December 12, 1967	Mr. John Grayson, Los Angeles
December 14, 1967	Oakland, Calif. Sister Dolores Sister Amelia Mary
January 9, 1968	New Britain, Connecticut Mrs. Margaret Paskovitch, Music Teacher
January 18, 1968	Calif. Lutheran College, Thousand Oaks, Calif. Dr. Morefield, Music Coordinator 6 Students
January 22, 1968	Inglewood School District, Calif. Dr. J. Clemens, Music Coordinator
	Brazil, South America Zeny Moraes
January 25, 1968	Claremont School District, Calif. Mrs. Norman Taylor, Teacher
February 5, 1968	Santa Barbara, Westmont College Dr.Probert, Music Consultant 15 Students
February 9, 1968	Palos Verdes, Calif. Miss Phyllis McFadden, Private Piano Teacher
February 16, 1968	Hawthorne School District, Calif. Mr. Walter Wittel Miss Beverly Hunley
February 29, 1968	Carsbad School District, Calif. Bente Myers, Elementary School Teacher
	Norwalk School District Mr. Chornow, Principal

Visitations - (cont.)

Date	Observer
March 5-6-7, 1968	Elk Grove, Illinois Mr. Jacque Schneider, Orff-Schulwerk Specialist, Elk Grove Training Center
March 7, 1968	Azusa Schools, Calif. 2 Music Coordinators
May 14, 1968	Los Alamitos, Calif. Mrs. R. Peterjohn, Teacher
May 16, 1968	South Whittier School District, Calif. Mrs. Sally Hansen, Kindergarten Teacher
	Riverside County Schools, Calif. Ten observed. Principals, Music Consultant, Director of Instruction, Art Supervisor
May 25, 1968	Inglewood School District Mr. Jim Clemens, Music Coordinator
	San Fernando State College Mary Lou Reilly
	East Whittier School District Violet Hyer, Music Consultant

Demonstrations

This table lists demonstrations and workshops given by the Project Staff. 1966-68

Date	Workshops Demonstrations and Locations
October 4, 1966	Bellflower High School PTA Bellflower, Calif.
October 18, 1966	Compton City School District Lincoln School Compton, Calif.
November 2, 1966	Orff-Schulwerk Workshop Bellflower Teachers Bellflower, Calif.
November 9, 1966	Orff-Schulwerk Workshop Bellflower Teachers Bellflower, Calif.

Demonstrations - (cont.)

Date	Workshops, Demonstrations and Locations
November 22, 1966	Demonstration Horace Mann School P.T.A. Bellflower, Calif.
February 21, 1967	Orff-Schulwerk Workshop Tibby Elementary School Compton, Calif.
March 3, 1967	Demonstration, Bellflower Women's Club Bellflower, Calif.
March 7, 1967	Demonstration, ABC School District ABC School District, Calif.
March 20, 1967	Demonstration, MENC Western Division Conference Las Vegas, Nevada
March 28, 1967	Demonstration, Ramona School PTA Bellflower, Calif.
April 10, 1967	Demonstration, Delta Kappa Gamma Bellflower, Calif.
June 12-13-14-16, 1967	Workshop, Montessori Schools (80) Los Angeles, Calif.
October 13, 1967	Demonstration, Ventura Country Music (37) Educator's Association Ventura, Calif.
January 6, 1968	Demonstration, Trona Unified School District Trona, Calif.
January 22, 1968	Demonstration, Lakewood High School Lakewood, Calif.

Demonstrations - (cont.)

Date	Workshops, Demonstrations and Locations
February 9, 1968	Demonstration, University of Maine, Augusta Augusta, Maine
February 9, 1968	Demonstration, California Teachers' Assoc. Los Angeles, Calif.
February 29, 1968	Demonstration, Ramona Convent Alhambra, Calif.
March 1, 1968	Demonstration, Montessori School Redondo, Calif.
March 9, 1968	Demonstration, Fairview State Hospital "Regional Convention in Music Therapy" Costa Mesa, Calif.
March 13, 1968	Demonstration, Parent Teachers Association El Segundo School Compton, Calif.
March 14, 1968	Demonstration, California Teachers' Assoc. Southern Section Long Beach, Calif.
March 20, 1968	Demonstration, Montessori School West Los Angeles, Calif.
March 22, 1968	Demonstration, Parent Teachers Association District Meeting Palos Verdes, Calif.
April 1, 1968	Demonstration, California State College Student-California Teachers Association Long Beach, Calif.

Demonstrations - (cont.)

Date	Workshops, Demonstrations and Locations
April 2, 1968	Demonstration, Inglewood School District Orthopedic School Inglewood, Calif.
April 18, 1968	Demonstration, Montessori Schools Inc. Van Nuys, Calif.
April 23, 1968	Demonstration, John Dolland Elementary School Norwalk-LaMirada Unified School Dist. Norwalk, Calif.

University Extension Courses

Taught by Project Staff 1966-68

Date	University/College and Credit
June 20-July 1, 1966	University of California Extension Los Angeles -- Bellflower (3 quarter units)
Sept. 22, 1966 - Jan. 12, 1967	University of California Extension Los Angeles -- Bellflower (3 quarter units)
Feb 23-June 1, 1967	University of California Extension Los Angeles -- Bellflower (3 quarter units) (2 courses)
June 19-June 30, 1967	University of California Extension Los Angeles -- Bellflower and Los Angeles (3 quarter units) (2 courses)
July 7-July 15, 1967	Western Montana College Dillon, Montana (2 Semester Units)
Sept., 1967 - Jan. 1968	Immaculate Heart College Los Angeles

University Extension Courses - (cont.)

Date	University/College and Credit
Sept. 28 - Dec. 14, 1967	University of California Extension, Los Angeles -- Bellflower (3 quarter units) (3 courses)
Jan. 4-March 21, 1968	University of California Extension, Los Angeles -- Bellflower (3 quarter units) (2 courses)
Jan. 20-Feb. 3, 1968	University of California Extension, Riverside -- Riverside (3 quarter units)
Feb. 19-June 10, 1968	California State College at Long Beach -- Long Beach (2 Semester Units)
March 28-June 13, 1968	University of California Extension, Los Angeles -- Bellflower (3 quarter units)
June 24-July 29, 1968	University of California Extension, Los Angeles -- Santa Monica (3 quarter units)
June 24-July 26, 1968	University of Southern California "Orff-Schulwerk Institute for Teachers" -- Los Angeles (6 semester units)
August 1-8, 1968	Western Montana College Dillon, Montana (2 Semester units)

REPORT OF SECOND SYMPOSIUM ON ORFF-SCHULWERK IN THE UNITED STATES

ORFF-SCHULWERK AND INNOVATION IN AMERICAN EDUCATION

PROJECTS TO ADVANCE CREATIVITY IN EDUCATION, ESEA Title III of the United States Office of Education scored another milestone in the recent Symposium on Orff-Schulwerk in the United States at the Biltmore Hotel, Los Angeles, California. The three day Symposium, May 2, 3 and 4, represented public report and demonstration of two and one-half years progress resulting from the ESEA Title III Project, "Creativity and Participation in Music Education" a six-district cooperative experiment directed by The Bellflower Unified School District.

Attending the Symposium were educators from fifteen states, Ontario, and British Columbia. ESEA Project staff, Martha Maybury Wampler, Director, Frau Gertrud Orff, Project Specialist from Munich, Germany, Dr. Charlotte Stevenson, Coordinator of Music of Bellflower Unified School District, Dr. Robert Haas, Project Research Chairman, University of California, and Mr. J. Richard Harsh, Project Evaluation Consultant, Educational Testing Services Western Division, provided leadership to the Symposium's task in defining Orff-Schulwerk's place in American school innovation.

Music industry provided valuable assistance by elaborate displays of instruments and materials for Orff-Schulwerk teaching. Represented were, Magnamusic-Baton Inc., St. Louis, Missouri, Peripole Inc., Far Rockaway, New York, Kitching Educational, Ludwig Corp., Chicago, Illinois, Remo Drums Inc., North Hollywood, Calif., and Associated Music Publishers, New York City, N.Y.

Design for Creativity throughout the three days included the following activities: Presentation of current changes in creavity education; Participation of children in demonstration of Orff-Schulwerk; Workshop sessions for teachers; Discussion groups among participating delegates; Panel discussions on Orff-Schulwerk's place in education; Special performances in music, dance, and theater.

Current changes in creativity education were presented by authorities in the fields of Psychology, Science, Psychiatry, Music Education, Sculpture, and Dance. The papers of these speakers are presented in this report under "International Symposia Reports".

The common factors which were apparent in all of the papers related to Orff-Schulwerk in these ways:

1. Creativity is a possible style of thinking for every child.

2. Educational programs need to be concerned more with allowing for divergent thinking and attitudes among children than with imposing convergent goals for memorization and imitation.

3. Creativity and innovation are not always the same; innovation implies a successful plan for implimenting a creative act or idea.

4. Teachers who themselves are authoritative restrict creativity in the response of their children.

5. Science is usually considered an orderly discipline in contrast to the arts. Creativity in both science and art depends on the ability to accept dis-order out of which improvisation becomes a way for discoveries of wholly new orders.

6. Teachers bring to the classroom a culture of the past and only some of the present. What is important for the child is to learn how to prepare and accept the changes of a future culture in which he must live.

7. The media through which an artist, dancer, musician, or scientiest, expresses himself are not limited to those for which tradition now accounts. A search for wholly new, and seemingly impossible media, should be encouraged in every area of an educational program in these disciplines.

8. Relationship of the aural and visual perceptions in music, art, and dance, are currently finding renewal through the extension of time and space parameters. Mobility of visual forms has been enriched by the use of materials which change through time and space, a phenomena formerly common only to dance and music. Finding ways to improve awareness of the basic dimensions of space and time in early childhood education, is the creative educator's responsibility to changing aesthetic criteria.

9. The school must provide for creative programs within it by allowing for flexibility in the schedule. Creativity cannot be regulated to occur at a certain hour of each day, but should be allowed for when the process is in generation.

10. Orff-Schulwerk is an experience in creative process which involves every child through participation in the process. It is, therefore, a valuable educational experience for children in developing a creative style of thinking appropriate for any area of specialty a child enters in maturity.

Evaluation of ESEA Title III pilot-teaching program promoted discussion of student and teacher behavior. The project classes were visited by the delegates in several schools of the area. Following a day-long observation in the schools a discussion was moderated among the delegates by Mr. Arnold Burkart, Ball State University, Muncie, Indiana. The following summary of the discussion is taken from notes taken by Mrs. Jacobeth Postl, Music Demonstration School, Skokie, Illinois.

1. The children show greater freedom of response over last year's Symposium demonstrations.

2. There was an awareness among the children of each other, of self in relation to things around them, and of themselves in a way not inhibitive to participation.

3. The children showed enthusiasm and pride in their participation with the group.

4. There was a flexibility noticable by easy acceptance of change in procedure during the demonstrations. A momentary decision did not cause a disruption but seemed compatible with improvisational process.

5. A sense of responsibility was seen among the children in the acknowledgement of their unique personal worth.

6. Sensitivity to sound and mood in poetry showed a kind of musicality not usually associated with music activity.

7. Music making seemed to grow out of movement. The instrumental improvisations were mostly reflective of the activity rather than the activity tailored to instrumental accompaniment.

8. The children seemed to be saying, "I am happy to give this for you".

9. The give-and-take relationship between children and teachers was very noticable. The atmosphere was always relaxed.

10. The teachers acted as catalysts or fountains of wisdom rather than leaders.

11. The teachers accepted every contribution made by the children.

12. When divergent responses were accepted and met with many other points of view something entirely new emerged.

Orff-Schulwerk's place in American school innovation led to a discussion of dissemination through report and direct opportunities for teacher education.

The NEWSLETTER OF ORFF-SCHULWERK IN THE UNITED STATES, begun as a result of the First Symposium, was seen as a continuing way to inform subscribers and growing numbers of interested people of Orff-Schulwerk activities throughout the states. The NEWSLETTER would continue to carry articles of philosophic content, suggested materials, and original composition. Six area editors were appointed to assist editor Martha Maybury Wampler in wide coverage of events. The area editors are: Northwest; Sister Eloise McCormick, Issaquah, Washington - Southwest; Miss Bettye Davis, Compton, California - North Central; Mrs. Jacobeth Postl, Evanston, Illinois - South Central; Mr. Arnold Burkart, Muncie, Indiana - Northeast; Mrs. Barbara Pullen, Augusta, Maine - Southeast; Mrs. Brigitte Warner, Frederick, Maryland.

Orff-Schulwerk teachers and specialists in the various areas of the United States were concerned that greater communication be established among them in local groups. There is room for much growth in stronger local communication which could strengthen the national communication first achieved in these Symposia.

Educational means of communication were discussed in terms of research and demonstration programs. The development of a body of literature is very limited in Orff-Schulwerk in the United States. The report of this project is an attempt at presenting statements of theory and procedure with appropriate material which is representative of actual teaching and research in American schools.

The need for meaningful evaluation of Orff-Schulwerk in American schools has been totally lacking up to the time of publication of this report. The delegates were encouraged to find greater communication with educational research in the University and Research Centers in their areas. In establishing a literature of evaluation, Orff-Schulwerk in the United States can communicate with educators and administrators in all school levels. When uninitiated educators can see results of Orff-Schulwerk in terms of educational growth and behavioral studies, the demonstration of specialists and teachers will find greater understanding.

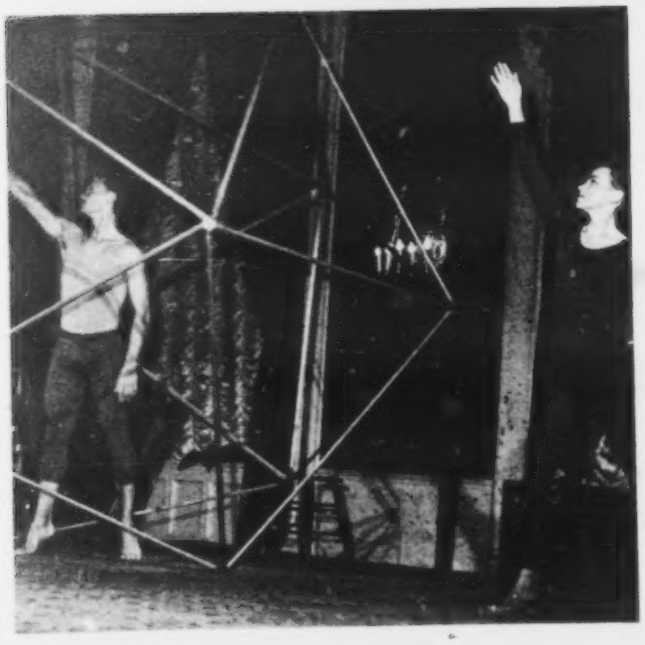
Orff-Schulwerk teacher workshops and University courses were reviewed and encouraged throughout the states. The need for specific in-depth training is a first-order requirement for quality teaching and growth of Carl Orff's basic ideas. The research of the Bellflower Project has brought new meaning to Orff-Schulwerk in the United States by close communication with Dr. Orff throughout it's development. Other areas have been able to add these dimensions to the understanding of Orff's ideas through the medium of these Symposia. This report was given as a future source of reference in setting up other projects which, hopefully, will continue to reflect original philosophy with new American roots.

SECOND INTERNATIONAL SYMPOSIUM

"Children Share Orff-Schulwerk Experience"

SECOND INTERNATIONAL SYMPOSIUM continued

"Participation - Discussion - Special Music - Dance - Theater"



POST-PROJECT ACTIVITIES IN PARTICIPATING DISTRICTS AND UNIVERSITIES

At the close of the ESEA Title III Project, June, 1968, the Orff-Schulwerk staff of project specialists ended a two and one-half year relationship with the six districts cooperating.

The influence of the ESEA Title III project did not end however, and was to be seen in the plans for continued Orff-Schulwerk within every district. A short description of these programs is given here and it is to be noted that at this writing, the programs were already in operation.

1968-69 SCHOOL YEAR

ABC Unified School District: Mrs. Helen Stephenson, Supervisor of Elementary Education, is working out a Kindergarten in-service program. Mrs. Jo Ann Minnis, the Kindergarten teacher who participated in the project, is being released by her district to attend in-service meetings at the Bellflower Unified School District, under Mary Ann Erman. Mrs. Minnis will begin to teach the ABC in-service for Kindergarten teachers later this year.

The Orff-Instrumentarium received in the ESEA project is presently divided between the two schools which were in the project: Bloomfield, second grade; Willow School, Kindergarten.

Bellflower-Artesia Christian School: Mrs. Cynthia Roeloffs, music specialist for the district elementary schools, is continuing her supervision and teaching of Orff-Schulwerk within the music program. LaVerne Nance, Nancy Notteboon, two fourth grade teachers with project experience, continue to give more in-depth experience in their classroom activities with Orff-Schulwerk.

The Orff-Instrumentarium received in the ESEA project is kept at the Artesia Elementary School in the district. This is the school which participated throughout the project.

Bellflower Unified School District: The Board of Education acted upon the proposal presented by the Director of the ESEA Title III Project in establishing a specialist teacher position in The Educational Services Department, Mrs. Mary Ann Erman, well known to the district through her work in the ESEA Project, works closely with a new curriculum development, for Kindergarten program, promoted by the district. Her teaching this year is in thirteen Kindergarten classes of the district. In-service is planned with coordinators and consultants in other curriculum areas and presented for all Kindergarten teachers. Mary Ann Erman is available to teachers of upper grades who were participants in the ESEA project pilot-teaching for resource assistance.

The Orff-Instrumentarium in Bellflower have been divided among the Kindergarten classes participating in the teaching of Orff-Schulwerk. These divisions have allowed for availability of the instruments to teachers of upper grade levels with project experience.

Compton City School District: For the second year, Bettye Davis, is heading a program in Orff-Schulwerk reaching into half of the elementary schools of the district. Miss Davis' work with the Bellflower ESEA project in her capacity as fifth grade teacher two years ago caused the Compton superintendent of schools to appoint her as district specialist. This year, under the Music Department headed by Prentiss Jo McMasters, Miss Davis has instituted in-service classes for all classroom teachers in the program.

The Orff-Instrumentarium acquired from ESEA Title III funds have been added to out of district funds. The instruments are in each of the seven schools where Miss Davis teaches.

Miss Davis has provided work-shop assistants to other school districts in Orff-Schulwerk. The Compton classes were also featured in the filming of a Churchill Educational Special on "Sound Experience". Enthusiasm is very high for the Schulwerk in Compton because educators have seen much obvious improvement in child self-concept and in school attendance records.

Downey Unified School District: Gauldin Elementary School's Mr. Gerry Adams, principal, has supported a strong Kindergarten Orff-Schulwerk class for two years of the ESEA project. This was extended to the third grade last year, but the teacher has since been appointed to administrative duties at another school. Her help may eventually be valuable as her new duties begin to be more familiar. The class of fourth graders, which had Orff-Schulwerk as third graders, is continuing their activity with Mrs. Iona Sheppard, the fourth grade teacher. Mrs. Sheppard is presently studying Orff-Schulwerk in the University Extension classes.

Gladys Roop, the Kindergarten teacher with considerable ability and who worked closely with the Project Specialists, is providing in-service at Gauldin for Kindergarten and First grade teachers.

The Orff-Instrumentarium is maintained at Gauldin School.

Paramount Unified School District: Miss Joan Shea, a second grade teacher at Collins School, continues to give leadership to Orff-Schulwerk in her school's second grade classes. Mr. Vernon Beard, a specialist for emotionally handicapped children, continues Orff-Schulwerk at the Halliday School. He teaches all the upper elementary Schulwerk in addition to full responsibility of the E. H. class. Instrumental specialist, Don Kimball, intergrates Schulwerk with his classroom music teaching and summer program. High School orchestra and band director, Mr. James De Bolske, continues his weekly elementary Orff-Schulwerk teaching in his "stolen lunch hour" scheduling. "Jim" as he is known by all, has given leadership in two elementary schools during the ESEA project in cooperation with Frau Orff, the Project Specialist.

Immaculate Heart College: Orff-Schulwerk children's classes are taught by Christina Mary Colombo, at the college twice weekly. Miss Colombo continues the adult classes once a week which she began in cooperation with Project Specialist, Frau Gertrud Orff. Miss Colombo, a former teacher at the Our Lady of Fatima School near Bellflower, will continue to work at Immaculate Heart, where her graduate studies are underway.

The Orff-Instrumentarium acquired from ESEA Title III has been added to by the college and all the instruments are used in Miss Colombo's teaching.

University of California at Los Angeles: The University Extension Division continues to provide Orff-Schulwerk courses each quarter. These courses are being taught by Mary Ann Erman and Martha Maybury Wampler.

A new adventure began in the Fall Quarter, 1968, with the introduction of "Orff-Schulwerk Carry-On". This is an informal meeting of teachers from the Los Angeles area who want to share ideas and problems in the practice of Orff-Schulwerk. There will be three "Carry-One" each Quarter. Most of the participants are teachers who have studied in the University Extension classes. Coordination for the "Carry-Ons" is done by Mrs. Wampler.

University of Southern California: The successful Orff-Schulwerk Institute for Teachers at the University Summer Session 1968, has given stimulus for extending the Institute in Summer Session 1969. Under the direction of Dr. James Hanshumaker, Music Education Department Head, additional course work is being planned, which will make it possible for a student to receive the six graduate units, as last year, plus six more graduate units of advanced work.

The Institute staff is composed of the former Bellflower ESEA Title III staff, Frau Gertrud Orff, Margit Cronmueller Smith, and Martha Maybury Wampler. They will return for the 1969 session.

Other plans are in consideration stages at the University of Southern California which may make possible a graduate degree with Orff-Schulwerk as major area. Such announcement of graduate programs will be made when the official arrangements have been completed.

University of California at Riverside: Dr. John Anderson, coordinator of Music, Riverside County Schools Office, has arranged with the University Extension Division at Riverside for an introductory Orff-Schulwerk course for teachers beginning with the Winter, 1969, Quarter. Staffing will include former ESEA Title III Project Director, and other teachers of the area who have studied and worked in Orff-Schulwerk as a result of the project.

"MUSIC COORDINATORS OF PARTICIPATING DISTRICTS
AND PROJECT STAFF MEET IN PLANNING SESSION"

Standing (l-r)
Margit Cronmueller Smith, Project Teacher
Glenn Starr, Paramount Unified
Frau Gertrud Orff, Project Specialist
Ralph Kindig, ABC Unified
James Hess, Downey Unified

Seated (l-r)
Prentiss Jo McMasters, Compton City
Martha Maybury Wampler, Project Director
Charlotte Stevenson, Bellflower Unified

BUDGET SUMMARY REPORT

Title III, Elementary and Secondary Education Act of 1965

CREATIVITY AND PARTICIPATION IN MUSIC EDUCATION

Proj. Number 4-6-000-257-0356
(056) Revised #5

PERIOD	INCOME	EXPENDITURE
Beg: 3/28/66 End 6/30/67	$72,665.00	$72,665.00
Beg: 7/1/67 End 6/30/68	$61,176.00	$61,176.00
Beg: 7/1/68 End 10/31/68	$61,018.00	$61,018.00
Total	$194,859.00	$194,859.00

OE 4351 (REV. 12/66)

DEPARTMENT OF HEALTH, EDUC
OFFICE OF EDUC
WASHINGTON, D.C.

PROPOSED BUDGET SUMMARY/EXPENDITU

Title III, Elementary and Secondary Education Act of 196

(NOTE: Please read the attached instructions before completing this form)

NAME AND ADDRESS OF AGENCY
Bellflower Unified School District
16703 S. Clark Avenue, Bellflower, California

PROJECT NUMBER 257

PART I – EXPENDITURES *(other than construction)*

(Check One) ☐ PROPOSED BUDGET SUMMA
(ATTACH DETAIL SCHEDULES

EXPENDITURE ACCOUNTS			EXPENSE CLASSIFI			
			SALARIES			
	FUNCTIONAL CLASSIFICATION	ACC'T NO.	PROFESSIONAL	NON-PROFESSIONAL	CONTRACTED SERVICES	MATERIALS AND SUPPLIES
	1	2	3	4	5	6
1	ADMINISTRATION	100	$	$ 1,000.00	$	$
2	INSTRUCTION	200	30,742.92	6,941.67	7,189.43	1,513.49
3	ATTENDANCE SERVICES	300				
4	HEALTH SERVICES	400				
5	PUPIL TRANSPORTATION SERVICES	500				
6	OPERATION OF PLANT	600		200.82		
7	MAINTENANCE OF PLANT	700				
8	FIXED CHARGES	800				
9	FOOD SERVICES	900				
10	STUDENT-BODY ACTIVITIES	1000				
11	COMMUNITY SERVICES	1100				
12	REMODELING (IF COSTS TOTAL MORE THAN $2000 ENTER IN PART II)	1220c				
13	CAPITAL OUTLAY (EQUIPMENT ONLY)	1230				
14	TOTAL →		$ 30,742.92	$ 8,142.49	$ 7,189.43	$ 1,513.49
15	NEGOTIATED BUDGET →		$	$	$	$

DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
OFFICE OF EDUCATION
WASHINGTON, D.C. 20202

BUDGET BUREAU NO. 51-R570.1
APPROVAL EXPIRES 6/30/68

DGET SUMMARY/EXPENDITURE REPORT OF FEDERAL FUNDS

d Secondary Education Act of 1965 - Supplementary Centers and Services Program

lifornia	PROJECT NUMBER 257	GRANT NUMBER 4-6-000-257-0356-(056) Revised #4	STATE California
One) ☐ PROPOSED BUDGET SUMMARY (ATTACH DETAIL SCHEDULES)	☐ ESTIMATED EXPENDITURE REPORT ☒ FINAL EXPENDITURE REPORT		BUDGET PERIOD (MONTH, DAY, & YEAR) BEG: 7/1/67 END: 10/31/68

EXPENSE CLASSIFICATION						
NTRACTED SERVICES	MATERIALS AND SUPPLIES	TRAVEL	EQUIPMENT	OTHER EXPENSES	TOTAL EXPENDITURES	NEGOTIATED BUDGET
5	6	7	8	9	10	11
	$	$	$	$ 304.07	$ 1,304.07	$
7,189.43	1,513.49	1,592.99		834.19	48,814.69	
				1,115.50	1,316.32	
				367.24	367.24	
				1,856.92	1,856.92	
			7,358.76		7,358.76	
7,189.43	$ 1,513.49	$ 1,592.99	$ 7,358.76	$ 4,477.92	$ 61,018.00	$
	$	$	$	$	xxxxxxxxxxxxxx	$

CURRICULUM DEVELOPMENT

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Elemental Forms

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TOWARD A THEORY OF INSTRUCTION FOR ORFF-SCHULWERK

I

BACKGROUND INFORMATION

A. GERMAN ORIGINS OF ORFF-SCHULWERK INSTRUCTIONAL THEORY

1. The five original volumes of Orff-Schulwerk contain model pieces and rhymes from traditional German Sources and newly composed children's material resulting from Carl Orff's work with children. His instructional advice is limited to short explanations of the order of the material according to children's musical abilities and harmonic progressions used. His harmonic arrangement of the material reflects his fundamental meaning of Orff-Schulwerk by the term "Elemental Music", which allows for the greatest freedom for improvisation through simple forms and direct, uncomplicated harmonies, Composition in Elemental Music is based on Ostinato voices in ensemble. Each voice (or instrument) in itself is complete and the ostinato places equal value on all participants.

2. The Orff-Schulwerk Instrumentarium is a specially designed body of instruments of elemental characteristics of sound and direct physical manner of performance. It contains (a) instruments for striking: xylophones, metallophones, glockenspiels, drums, woodblocks, and (b) instruments which are blown: recorders, pipes, unvalved trumpets; and (c) instruments for plucking or bowing: fidels, psaltry, gamba, guitar. Carl Orff and other authorities in musicology and instrument building, researched and developed the instruments from primitive types of elemental striking, blowing, and plucking instruments in order that children may play their own music from the first explorations in movement and sound. The instruments reflect the criteria for sound, apart from strong influences of historical styles, which allows for fresh, original music making with every group participation. Therefore, traditional orchestral instruments, like violins, which are not elemental, are not included. Continual development of the instrumentarium seeks to perfect the quality of durability and sound of the instruments and the spread of Orff-Schulwerk to other nations has introduced digenous instruments of elemental character.

3. Theoretical information about Orff-Schulwerk's pedagogical thought has been carried out largely by personal contact through teachers in workshop and institute training. The books and the instrumentarium represent finished products of the composer's thought and work. In 1963 the Orff-

Institut in Salzburg began full-time formal training for teachers under Carl Orff's personal guidance.

4. A Teacher's Handbook for Orff-Schulwerk was written by Professor Wilhelm Keller, Director of the Orff-Institut, which deals with techniques of teaching with the instruments and musical examples in Orff-Schulwerk - Volume I through V.

B. AMERICAN ORIGINS OF ORFF-SCHULWERK INSTRUCTIONAL THEORY

1. In the original proposal to the United States Office of Education this project staff listed the following objectives for research and development in Orff-Schulwerk: (1) increase spontaneity and creativity for students in their study of music, (2) increase participation in subsequent music program, (3) develop more creative approaches to music instruction, (4) increase student enjoyment and satisfaction, (5) increase correlation of music with other aspects of the curriculum, (6) produce music composition based on Orff-Schulwerk approach, and (7) provide a demonstration unit in Orff-Schulwerk for teachers of this geographical area.

2. An evaluation of these original objectives can be made by acknowledgement of the developments of the project presented in this report. The work of research, pilot teaching, and teacher education, has resulted in emerging new statements of theory, examples of content and materials, and principles and methods of teaching. These developments represent a body of literature for educational dialog in the changing curricula of United States' schools. By increasing spontaneity, and participation in students Orff-Schulwerk in this project has made a step in developing more creative approaches in music instruction. The material which has resulted is presented in this report in part and suggests that certain productivity of the demonstration did occur. A formal evaluation of behavioral change which is included in the report should also be viewed as developmental in the large task of giving birth to new concepts of Orff-Schulwerk in the United States setting.

3. In presenting the following theory of instruction as part of a total curriculum development it is suggested that the perspective on Carl Orff's original philosophy be understood as a change in presentation accorded to particular American needs rather than an adaptation from the German into English. Educational change in the United States is demanding deep reflection into all areas of established disciplines to say nothing of the surge of innovative procedures, in wholly new

areas of the curriculum. Orff-Schulwerk seems to have crossed over the line of demarkation as a purely music education in this research and has led the project into new fields of responsibility in the education of the total child.

II

FORMULATION OF A THEORY OF INSTRUCTION RESULTING FROM ESEA TITLE III PROJECT ACTIVITY

A. PRESENTATION OF THE MEANS FOR ORGANIZATION

An organization of the theory of instruction for Orff-Schulwerk will follow four major areas:

I. A determination of the experience which most effectively lead to growth and learning in Orff-Schulwerk.

II. Specification of an optimal structure of Orff-Schulwerk's fundamental ideas.

III. Suggested ways for effective sequencing Orff-Schulwerk's experiences.

IV. Consideration of the form and pacing in reinforcing individual growth through the experiences.

B. ELABORATION OF AREA I: A DETERMINATION OF THE EXPERIENCES WHICH MOST EFFECTIVELY LEAD TO GROWTH AND LEARNING IN ORFF-SCHULWERK.

1. To nurture and preserve the creative spontaneity of childhood is the first criteria to be considered in determining effective experiences. The following conditions should be found in Orff-Schulwerk classes:

   (a) Change in regulation of authority between teacher and class means change from authoritative role to one of co-author for the teacher. Co-authorship necessarily implies the same role for students, so that an atmosphere free from threat of failure can support the spontaneous response for all.

   (b) Change in attitude toward learning accompanies the co-authorship relationship of students and teacher and is based on Heuristics, or learning through discovery.

Spontaneity is supported by valuing discovery because the divergent thought is safe in an atmosphere relatively free of convergent expectations.

(c) Change in the nature of participation as process by which Orff-Schulwerk becomes a viable learning experience. Participation of every member procedes as fast or slow as group interaction is possible. Creativity is not a single act, and procedes at somewhat perceivable levels, namely, in the order of:

Preparation
  Search, Improvisation
    Inspiration and Illumination
      Verification and Testing
        Closure

(d) Change in the nature and definition of composition in all Orff-Schulwerk experience as Elemental Music. Carl Orff's definition of Elemental Music is central to all American development in Schulwerk so that his words are appropriate here:

> "What is elementary? The word in its Latin form elementarius means: pertaining to the elements, primeval, rudimentary, treating of first principles. What then is elementary music? Elementary music is never music alone but forms a unity with movement, dance, and speech. It is music that one makes oneself, in which one takes part not as a listener but as a participant. It is unsophisticated, employs no big forms and no big architectural structures, and it uses small sequence forms, ostinato and rondo. Elementary music is near the earth, natural, physical, within the range of everyone to learn it and to experience it, and suitable for the child."

2. To develop sensitivity to a wide field of human emotions, sound, space, and time, as the stuff or media for composition. The following points about developing these sensitivities are suggested:

(a) Discovery as a learning principle is basic to the sensitizing process, in that exploration is necessary to perceptual knowledge of a thing. Sense experience with the components of sound includes making sounds in all possible or, perhaps, impossible, ways. Sense of varying human emotions is discovered first through imitation in the tradition of Nursery Rhymes and plays, as well as role playing in invention of situation. Principally, exploration in Orff-Schulwerk means improvisation which takes these steps:

(1) activation, that is a germ idea, word, or gesture is given or suggested by a participant for exploring

(2) maintenance, in which the germ idea is extended for play or handling through imitation, repitition, variation

(3) direction, in which the germ idea finds a common understanding among the participants and the "tinkering" or improvisations can be caught and saved for subsequent inspiration or manipulation.

(b) Preparation for easy acceptance of change. Signs of divergent thinking in children are seen in alternate uses of material or things about them. The tolerance for other people's ideas or solutions is part of this acceptance, and group participation and composition procede effectively only if tolerance is present. Unusual sounds or movements or configurations in space or any of the media of expression are vital resources resulting from the spontaneity allowed for.

(c) Provision for dependable leadership by a teacher's co-authorship in correlating individual expression with total group response. The teacher should be able to relate the principles of unity-diversity-and concrete individuality, as valuable counter-parts of a total realization of that world to the variety of expressions which the children experience among themselves. The experience of discovering an order in a variety of human resources is the root of self-awareness amidst a seemingly chaos otherwise surrounding the child.

"Understand that artistic productivity resembles our life generally - it is rooted in the unconscious. But a root is not yet a plant, however, it may have originated. Ultimately the work of art does not spring from a single region, but from the totality of the inner man."

Goethe

3. The third consideration in determining effective experiences is to provide for learning "HOW" to express oneself in the impressionable material of the ORFF-SCHULWERK media. (Human emotions, sound, space, and time)

(a) By developing social skills which enable the process of education to touch each individual. Orff-Schulwerk is play-oriented education and, therefore, it is important that the individual find the limits of personal power for effective relationships. Personal creation is possible in solitary and can be valued by the solitary individual. However, Orff-Schulwerk is concerned that the child learn the power of creativity as it affects innovation among others. Social skills, namely, those behaviors which allow him to interact with his group, and in a special sense, as a co-author of group composition, are skills which the Orff-Schulwerk teacher intergrates with elemental musical forms.

(b) By developing group dynamics for participation through elemental forms as formulated in the ESEA Title III project. Group teaching in the typical American classroom are presented in this report as "Elemental Geometrical Forms". Beginning with the circle, Orff-Schulwerk activity is based on the concerted response in imitation of the solo inventor who occupies the middle of the circle. Such a design develops the echo or imitation form, the question-answer form, and the simple solo-tutti composition of contrasting bodies of sound. The solo may become a group of soloists and instruments may be added into the same design. Leadership and meaningful ensemble become social skills as well as musical skills in the design of creativity, in this case, the circle. (See other Elemental Geometrical Forms in subsequent section)

(c) By developing facilities with Elemental Musical Forms limited to direct relationships between the parts and to direct participation for the group. Learning "HOW" to participate within these forms grows out of unforced experiences which follow naturally the design of the group, such as circle, and which fall into the "Play" patterns of elemental composition:

imitation or echo
extension by question-answer responding
invention of opposites
invention of contrasts
invention of ostinato accompaniment
simple solo

Play patterns make up the forms which are known as:
Rondo - composed of imitation and contrast
Solo-Tutti - composed of echo or question-answer
Three-Part - composed of similarity and contrast
Recititive - composed of solo invention
(See Elemental Musical Forms discussed in subsequent section)

(d) By developing the "Silence Experience" essential to enlarging the imagination. In Orff-Schulwerk the child is working and manipulating real sounds and real space designs, but creative action must depend on idea. Reflection, then, is important before activity, as well as following the activity in order to internalize experience and lead to symbolic representation of it.

EVOCATIVE imagery is usually associated with finished works of art as in the paintings of Rembrandt. Who is to say where the eyes are fixed in "The Man With The Golden Helmet"? The eyes change a thousand times for each beholder. The ability to paint evocatively is greatness, but the ability to play with the unending fantasies invoked is possible for all. To expand the natural resource for imagery Orff-Schulwerk experience should always include the "moments of silence" in which children may make unbounded journeys into fantasy.

The "Silence" experience can be one bounded by a specific task or unbounded and open to free association. Following either experience should come opportunity to symbolize the ideas and fantasy either in movement and sound, or in drawing or writing. Integration of internalized reflection and fantasy with real manifestation joins the intellectual and aesthetic growth by meaningful perception and feeling for form.

In the following illustration the evocative imagery inherent in the riddle led to a variety of verbal responses:

Housefull, Yardfull,
You can't catch
A spoonful.

In this riddle the traditional answer is fog. But the children in Orff-Schulwerk never stop there. The answers have been; smog, smoke, incense, Christmas Cheer, air, sunshine, moonbeams, spring. The words "You can't catch" have been taken to other ends as well:

You can't catch a star!
You can't catch the sun!
You can't catch the midnight!
You can't catch the bell!

See in this report:
1. Active and inactive Silence by Gertrud Orff.
2. Childrens' Creative Writing
3. Exploratory Notation

C. ELABORATION OF AREA II; SPECIFICATION OF AN OPTIMAL STRUCTURE OF THE FUNDAMENTAL IDEAS OF ORFF-SCHULWERK DIVIDES INTO THREE PARTS: (1) MODE OF REPRESENTATION (2) ECONOMY OF MEANS (3) POWER

1. The mode of representation for specifying the Orff-Schulwerk learning experience is PLAY. Through PLAY the child creates himself. Therefore, an understanding of a set of actions for learning here are derived from universal clues constantly to be discovered by the educator from his study of PLAY.

   (a) Play is essentially non-utilitarian and relates strongly to aesthetic experience. Play is magic in which the child intertwines character - situation - and material according to the imaginative scheme he employs. Didactic schemes imposed by authoritative teaching destroys learning heuristically, but play is learning through discovery. Linear lesson planning is replaced by developing a germ idea in composition following the process of creating given under BI(c).

   (b) Play is a progressive mode of activity which changes with maturation. From a study by psychologists Britt and James, "TOWARD A SOCIAL PSYCHOLOGY OF HUMAN PLAY" the progressive stages are described as affected by age, spurred by cultural expectations, increased vocabulary, and physical capacity. They indicate four stages of play which briefly stated are:

(1) motor level, initial manipulative explorations by infants
(2) egocentrism, possessiveness and despotism to manipulate own things
(3) cooperation seen in play at ages seven and eight
(4) codification of rules after age eleven.

Other points made by Britt and James are:
  Size of group and opportunities for leadership increase with age
  Bright children engage more in play than do dull ones
  Average versatility in play is associated with maximum adjustment of the individual to school life.

The key to curriculum planning in Orff-Schulwerk lies in allowing for the dynamics of play to motivate learning at every age level. The "CURRICULUM GUIDE" by Gertrud Orff, presented subsequently in this report, uses five steps in organizing learning. These steps are not grade-levels but are rather periods of maturity indications within which similar activities can be traced throughout the progressive sophistication.

(c) Play is rhythmic. Orff-Schulwerk is rhythmic education. Rhythm is first an activity of the mind with subsequent manifestation in sound and movement. Orff-Schulwerk, in dealing always with total human expression, is natural and direct in taking speech patterns and gesture for basic material. Ideas are not necessarily words of meaning, but can be nonsense sounds or sounds of gesture like clapping, finger-snapping, stamping, and patschen (clapping the hands on the thighs). Instruments come as extension of sound made by the body and continue first as rhythmic patterns more than melodic. Melody grows out of natural mellmus commonly heard in play and children's calls. (Consequently two and three tones appear as important melodic material in early Orff-Schulwerk, but such spartan tonal basis is interesting and valuable at all periods of maturity)

(d) Play is search for meaning. Meaning for the infant is direct acquaintance with the environment. Orff-Schulwerk introduces the very young school child to opportunities of acquaintance with a wider field of particular elements of his environment and more particularly in composition with these elements. Orff-Schulwerk procedes, as does the child's abilities in play, to provide the search for meaning with the forms appropriate in play and composition.

ELEMENTAL FORMS are ways in which musical ideas find meaning, and the child finds himself through the forms. Example: The "Gesture Rondo", is composition formed by developing a gesture pattern which is held as recurring "A" section. As each child participates in this "A" gesture pattern as part of a group, he also takes his respective turn to invent a solo pattern in gesture. This forms the Rondo, or "A-B-A-C-A-D- etc." around the circle of children. The form is his experience in the repition of the "A", and his own invention which becomes valued as an integral part of the scheme. Finding himself thus connected with the others and part of the general scheme heightens his invention with deepening awareness of himself and the form.

(e) The PLAY is the thing! In contrast to educational goals in which teaching music or teaching dance or any other area of expression is the discipline, educational goals in Orff-Schulwerk aim at the elusive growth in ability to re-create through play. Re-creation involves the whole self, the phenomena of human relationships, and certainly the plastic faculties of expressing oneself in musical terms. Carl Orff describes himself not as a musician but as an artist seeking to create a world theater. Orff-Schulwerk is basically theater in this sense in that musicality finds human meaning in creation of "worlds" within oneself. The play implies continual handling of character-situation-and material.

2. Economy of means basic to Orff-Schulwerk experience can be expressed as the (a) process of improvisation, (b) process of selectivity, (c) process of fulfillment, and (d) process of closure. These basic processes follow closely the creative process and can fit any material appropriate for composition.

   (a) Process of improvisation is a natural activity in which children have already engaged before the school experience. However, in a special sense, Orff-Schulwerk is concerned with growth in quality of improvisation and in increasing dependability of spontaneity. Developing improvisation is more than exercise, but should involve growing awareness to appropriateness and structural elements.

In language improvisation with children's names, for example, a very young child can quickly chant many names with a certain number of syllables; Betty, Mary, Susan, Tommy. However, two syllable names gain heightened rhythmical interest by closing a phrasing of them with a one or three syllable name; Betty, Mary, Susan, Tom! or Betty, Mary, Susan, Timothy! Phrasing is a natural tendancy and can include many solutions, but the sensitivity for appropriateness and structure can be learned through improvising various phrase structures using children's names as this particular case implies.

In movement improvisation ideas of similarity and contrast may occur naturally. But, providing imaginative fodder by suggesting a changed environment, or a changed body structure, stimulates movement improvisations to break away from familiar patterns. Often the idea that the circle has become a round tank filled with water is suggested, and children search for kinds of movement appropriate to that environment. More abstract stimuli can include the game of opposites, so that a given movement requires solution showing opposite in direction, or mirror response, or even backward movement. Such expansion of parameters of response increase the range and quality of children's invention.

(b) The process of selectivity is basic to the artistic experience. Children are introduced to the problems of making choices from the very first Orff-Schulwerk. As a sculptor selects his stone and theme, so the children, as co-authors, select from the array of improvisations those words and gestures, or movements and rhythms, which they want to save and formalize.

Palette and pattern become the child's game. The palette of words is the earliest game for Orff-Schulwerk because all children have some vocabulary upon entering school and many children have extensive ones. Selecting certain words according to patterns of rhythm or beginning and ending sounds, presents no real problem for success. Not many children have extensive melodic vocabulary upon entering school, so problems of melodic selection are not much of a game until they have acquired some melodic ideas for selection. (See Dr. Dean Flower, American Literature and Orff-Schulwerk in this report.)

The movement palette is another very extensive one for little children. Adult prohibitions have not yet stamped out the interesting, though often unnecessary, movements and gyrations of childhood. Selecting certain gestures and movements according to patterns represents a large learning because they have much from which to choose. (See ELEMENTAL MOVEMENT EXPLORATION by Margit Cronmueller Smith in this report.)

Rhythmic palette is closely related to movement and words but is not always one of which children are aware. Rhythm is developed easily through these other two media by forming patterns into sound from them. Clapping, stamping, patschen, and finger snapping, lead to awareness of accents and phrasing in movement and speech phrases. The palette becomes more abstract and separated from speech and movement after the child learns to internalize, by reflection, time and space relationships inherent in a rhythmic pattern.

Tonal palette in elemental music is always one of simplicity. Beginning with tonal patterns directly from children's play, the falling third, tones are added above and below these to form the open diatonic pentatonic scale. In any arrangement of five diatonic notes (which children can manipulate on the keyboards of the special Orff xylophones and glockenspiels) a melody can be improvised without problem. Such a five note palette provides for endless variety in selection of accompaniment, and each child's can easily fit appropriately to every other. Melodic and accompanimental improvisation will, naturally, grow in quality as skill in playing the instruments increases. BUT, technique is never a crucial matter, and no child is penalized for ineptness or lack of coordination. On the contrary, the special instruments have such a pleasing sound and are so non-abrasive in tone that any contribution is acceptable. There may always be less able children in the ensemble at every age level, but their playing becomes integral to the whole.

(c) Process of fulfillment of a germ idea for composition is often in itself improvisatory. The American poet Roger Stevens said that the eccentric is the center of artistic fulfillment. To think of a barren tree with twisted and crooked branches in winter is almost forgotten when, in summer, one views the symmetry of the full leaves. Filling-out in Orff-Schulwerk is another dual role for social growth with artistic growth. The teacher who can accept the odd response from a child and begin the weave of composition around his contribution may see behavior change in that student and a possible unique compositional result. A teacher and a whole class can grow in sensitivity as co-authors through catching improvisations, however raw, and bringing them into group composition.

Example I. A Schulwerk class of fifth graders included a group of boys who decided to negate the activity of the day. They were making speech canons with the saying:

Laugh before its light
You'll cry before its night!

The boys concerted, "Oh, No!" The teacher and students caught the explitive in rhythm at the end of each line weaving it into the composition as:

Laugh before its light
You'll cry before its night, Oh, No!

The momentum of the rhyme and rhythm caught and disarmed the boys and they became an accented part of the total composition instead of a disruptive few.

Example II. A first grade class had watched a chicken hatch on the science table. They called him "Fluffy". During the school days for the next several weeks Fluffy motivated composition. The class formed a circle and proceded to chant "Fluffy is Yellow," and brought themselves to a natural close, (probably sheer intuition that it had run its course) whereupon a volunteer soloist introduced another line, "Fluffy is smart!" This line was kept by the class and used finally as a single closing line. Their final composition formed a chant, followed by a pause, and a quick call, "Fluffy is smart!" The charm of the thing was the contrast between the chant, and the surprise tag ending. The classroom teacher was amazed at the fact of the class's own carry-through to a totally appropriate form including sound systems, solo and group movements. Before the end of school, Fluffy had turned white and gotten big and had even eaten dog food. The composition grew and grew so that the Orff-Schulwerk hour had always to hear the latest inventions on the chicken. The poetry is given in "Children's Writings" subsequently in this report.

(d) Process of closure is necessary to aesthetic experience. Orff-Schulwerk is both aesthetic and intellectual experience. Therefore, as intellect requires continuing motivation, the kind of closure most effectively used in Orff-Schulwerk might be called "open-ended closure".

For an immediate satisfaction emotionally and aesthetically composition needs to close. Closure in a class hour usually concurs with close of compositional process in that hour, and this class-close should stimulate after-class imagination of other ideas, or even other solutions for the idea of that day. Schulwerk is like the germ itself of the germ idea. It can wake you at night or cause finger tapping in least expected surroundings. Turning over and over in one's mind the rhythms or words or gestures and movements which may work out in composition is a kind of tension which is inherent in all artistic endeavor, or invention of any kind. It has been described as preparation tension for the performance by concert and theater people. It is the kind of open-ended closure which Michelangelo and Mozart experienced following a finished work. Another one was already being born with the completion of the present sculpture or symphony. Children are almost never in the middle of such germination when art experience is confined to appreciation classes or performance programs. Being involved with creating composition with such wide fields of media is education in artistic experience which affects lasting sensitivity and appreciation.

3. The effective power to be gained by the processes of creative composition in Orff-Schulwerk can be stated as behavioral change. Only a bare beginning has been made in the objective measurement of this behavioral "power". Only those tests which have been administered in this project make up any literature available. (The Evaluation is included in a subsequent section of this report).

Subjective evaluation of Orff-Schulwerk could point out such factors as follows:

(a) Self concept building through approval and value given to every child's contribution through improvisation

(b) Inhibitions about lack of "musical" ability are torn down by reinforcement in successful participation in group music-making

(c) Spontaneity and imagination stimulated by the creation of a "safe" atmosphere in the non-authoritarian co-authorship relationship between teacher and class

(d) Freedom in self expression enriched by widened field of impressionable media and knowledge of manipulation in the media

(e) Transfer into other curriculum areas of (1) the creative compositional concept and (2) inner motivation to manipulate words and numbers in patterns

(f) Individual tolerance within a group of varying potentialities as a result of compositional forms which provide for all to participate

(g) Lasting appreciation for the artistic act of forming and composing elements into a total entity

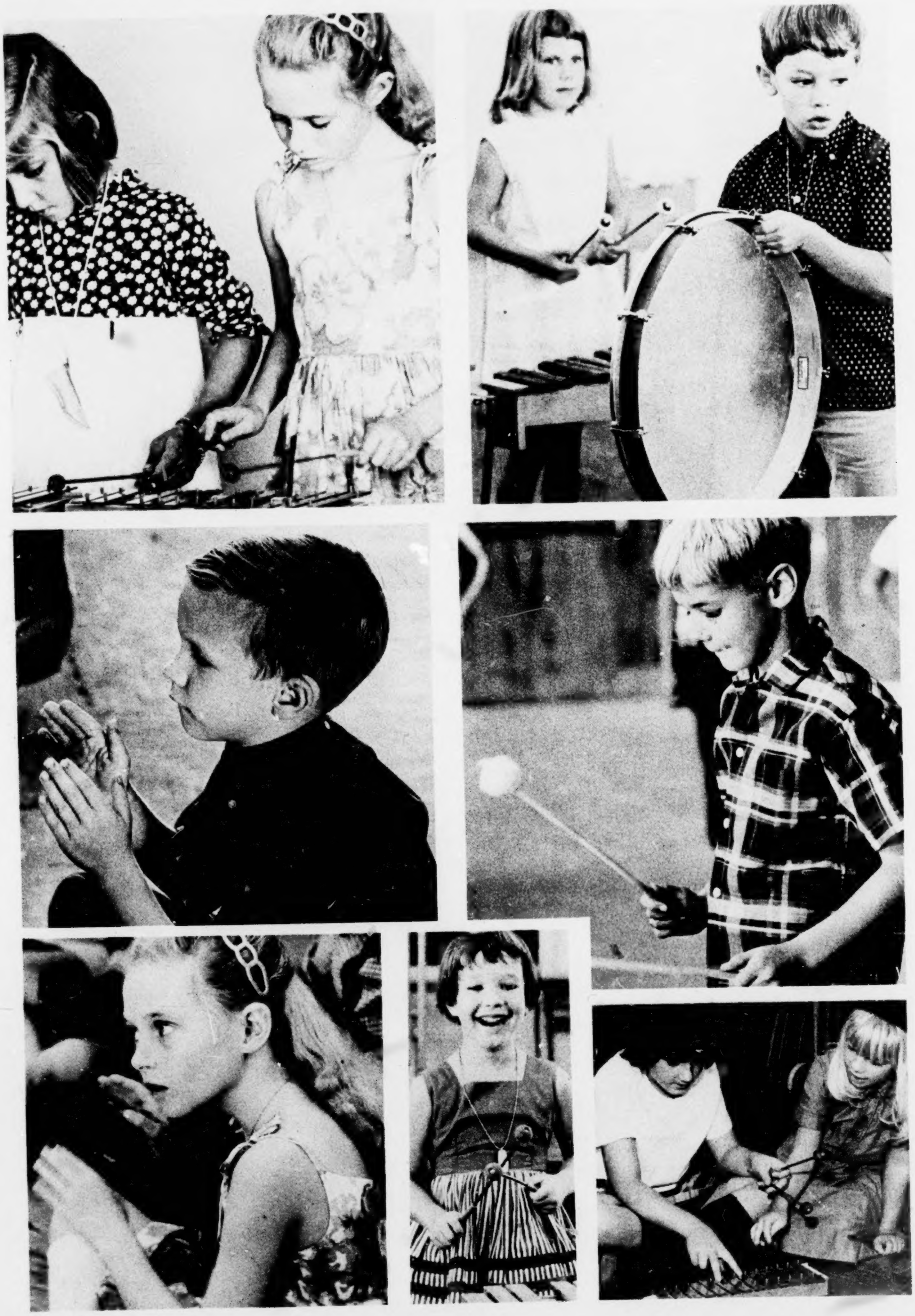
(h) Sensitivity for individual sound and total ensemble

(i) Sense experiences sharpened by meaningful use of silence and reflection

(j) Greater self awareness of one's body in gesture, movement and speech through integration of total person in the compositional process.

See in this report:
1. Elementary Principal Evaluation of Orff-Schulwerk
2. Evaluation Report by J. Richard Harsh

"Search and Improvisation in the Creative Process"



D. ELABORATION OF AREA III: EFFECTIVE SEQUENCING OF ORFF-SCHULWERK EXPERIENCES IN THE ELEMENTARY SCHOOL.

Orff-Schulwerk is basically a very natural form of expressive delight in making music. It derives pedagogical meaning only by the integrity with which it stays close to human expression. Therefore, a never ending study of the child's changes in maturity levels can be the only viable basis for introducing leadership toward more fulfilling forms of self expression. Any attempt to super-impose modes of expression taken from a didactic sequence of musical training would seem to violate the belief in individual potential to discover original expressive response.

Expressive development relates closely to intellectual abilities. Total human expression is composed of ideas and feeling. This is not to say that the mentally handicapped child can not experience great expressive development, but to imply that intelligence is an important factor in the qualitative analysis of aesthetic content. The Guilford studies in Creativity show us a wide interpretation of the types of intelligence present in human beings. But we don't know all of the components of intelligence which are important to creativity.

For purposes of a brief determination of appropriate sequencing in Orff-Schulwerk reference to three large growth differentials in kinds of reasoning which seem evident in children will be used. These three divisions in the growth of understanding have appeared to be significant in application of Orff-Schulwerk teaching and materials in this project. Gertrud Orff has further divided her Curriculum Guide into five steps which span the period of Kindergarten through Sixth grade and are to be applied flexibly in any given situation. (See later in this report, "GUIDE FOR ORFF-SCHULWERK CURRICULUM")

THREE DESIGNATIONS IN REASONING DEVELOPMENT

1. Kindergarten - First or Second Grade.....Intuition
2. Second to about Fifth Grades.............Simple Analysis
3. Fifth or Sixth Grades and After..........Extended Analysis

1. Kindergaretn - First, Second Grades: Intuition
   (a) Magic Play in Orff-Schulwerk reflects primordial intuitive play of all homo-sapiens. The Kindergarten child's facilities in fantasy and magic are valuable natural resources for musical explorations. Ritual and

pageantry should be the chief dramatic impulse of play-oriented composition in most of Kindergarten and first grade Orff-Schulwerk. Mother Goose becomes an endless cauldron for ritualized magic play. It is no accident that many rhymes begin with "such opening lines of invitation to magic as: "If I ....."; "When I ....."; "As I .....". Intuitive solution for natural phenomena has long storied the literature of all cultures and young children have endless improvisational potential. If a child is curious about the position of the moon or it's color, a long dissertation on planetary science can only confuse and quiet the questioner. How happy a poetic approach if the moon is caught in magical ritual such as this:

See the moon
See the moon
Orange moon,
In the sky!

Musicality is enhanced by magical play through gesture and indefinite tonal-painting of moods. Early instrumental play should use instruments as extensions of emotion in sound. Tone color of wooden and metal instruments becomes internalized with expressive magical play.

Magic word-play is another intuitive resource of the young. Orff-Schulwerk extends the play through many forms of nonsense rhyming games or inventive new sounds not found in common English usage. This kind of play develops awareness to rhythm and melody in individual sound. It is an interest game which can supplant a negative criticism of cultural or racial differences in speech. Aesthetic interest in accents or speech forms can provide a spectrum of possible speech sounds from which each child can identify the "norms" without feeling threatened. Magic word-play need not only be utilitarian in essence. Martin Mayer finds that children use words and language less often for communication than adults think. He is concerned that many adults have lost valuable language experience by stunting their own, and that of children's play with words in fast moving reading programs.

(b) Task-oriented Play in Orff-Schulwerk in the Kindergarten and first grade begins where children find themselves, namely, at the center of the universe. The child's view of the world's activity and problems about him can only be meaningfully related in solution by his own means. In INTUITIVE reasoning the child can learn his own "leftness or rightness" through tasks requiring this. Expectations that he can appreciate the "leftness" of a child opposite him are very unrealistic. The movement-tasks should employ many gestures related to the individual in a group. Word rhymes about "I am" are strongly motivational material during this period.

Example: Here I am
Little jumping Joan
When nobody's with me
I am all alone.

In this rhyme there is a loneliness inherent which children like. The "Joan" can become a walking, running, smiling, sitting, or any manner of Joan which children invent. One child improvised like this: "When somebody's with me, I am not alone."

Example: This is my rock.

This line is from a longer poem but taken alone is very appropriate for chanting which opens improvisatory search about each persons own thing. Some find a new thing under the rock, or on top of the rock, and sometimes it just remains alone in the sun or moon.

More abstract tasks of movement are presented in this report under Margit Cronmueller Smith's "Elemental Dance".

Instrumental and vocal tasks can be invoked from imagery. The question of sounds coming from afar or near asks for dynamic relationships. The question of old and young sounds or giants and gnomes in contrast imply energy of sound and movement. Instruments with wooden sounds versus instruments of metalic sound are contrasted through color differences showing natural versus mechanical imagery. Internal rhythmic patterns can be invented on word rhythm, or, more abstractly, on a set of melodic limits included as a task for appropriate solution.

individual solutions should be sought in group activity and the selection of those for saving become part of the group compositional task.

Imitation is a task which children do well. It's place in formalizing response in early childhood becomes a well-used compositional technique in solo-tutti. The imagery of the "shadow" can be very effectively used as poetic material. The shadow makes no complicated "left-right" demands on the imitator and the concept of shadow has grown from personal perception by every child. The "Lock and Key" is a concept, too, which children know from perception and intuitive deduction. Finding the key which will fit a given lock is an endless game for imitation in sound or movement.

Example:	I am the golden lock.	(Child invents in word, sound or gesture)
	I am the golden key.	(Responding child must imitate the lock invention)

2. Second - Fifth Grades; Simple Analysis

(a) Skill-Oriented Play develops throughout second to fifth grade as children's interest in comparing results in physical and mental attainments grows. Orff-Schulwerk composition comes under more critical analysis as to it's total structural quality. Those children who can manipulate themselves and the instruments at higher levels of performance will add strength to the rhythmic tightness of the group. The interaction of the varied abilities is important for slow and fast members in the level of total performance which finds a "class rhythm" developing. In a class rhythm the weaker children are helped and the stronger ones learn sensitivity to ensemble unity.

The experience of involved selectivity provides for qualitative growth in each person's contributions. The role of the teacher in this process calls for understanding of individual needs in addition to sensitivity to appropriateness of form. Allowing for wide differences in response should always be a first rule, and modification of any response should result from a clearly contrasted difference in the kind of change suggested.

(b) Groups within groups is a developing mode of cooperative play appropriate for children beginning with ages seven and eight. (Britt and James, "Toward a Social Psychology of Human Play"). The compositional approach to working out a given germ idea, as in the case of poetry or proverbs, integrates the use of small groupings to good advantage.

Complimentary function of several small groups occurs in assigning the same basic material in different, though related, tasks to each group. A group will work on movement, one on instrumental interpretation, one on speech or singing, and all with the same basic material. In completing one working-out of an idea the group often finds that a new arrangement of groups with the same material is a stimulating comparison. The groups experience inner development as well as intra-group process, which extends the growth of operational reasoning appropriate for the age level. Modification of the various parts of composition becomes for these small communities of groups within groups, a matter of recall in larger patterns of response, and judgements in selecting, a process of association by memory. The diverse tasks of the groups involve a kind of imaginative comparitive search for fitness of the total composition. It is very dependent on ability to hold fixed concepts while alternatives in the various parts, namely, movement, instrumental etc., are reviewed.

Similar function of several small groups occurs in assigning each group to the same kind of task, namely, each group is responsible for a total composition with same basis material. The groups may elect varying media, or, the limitations may include restrictions to certain media. The comparison among the groups upon completing such composition brings out very different kinds of critical attention than in the case of complimentary functioning groups working on a common total process. Such comparitive play allows for greater autonomy within each small group. The variety of interpretation opens many doors for understanding of text and of meaning in movement or musical development. Children learn that many different understandings about one idea can have artistic validity. Uniqueness of artistic product becomes a personalized event through participation.

Contiguous function of small groups within a group occurs in working out a series of independent, though related, parts of a total idea. For example, verses of a song or poem, episodes of a story, or more abstractly, alternate Rondo parts. This kind of intra-group communication calls for still another kind of sensitivity to form and to abilities to reason toward total congruency. One way to approach contiguous compositional activity is to keep any knowledge of what the various parts are from the whole group allowing only one section to be known to each.

Another way to play the game is to share, as a group, the total basic material as it stands and to make first decisions about the divisions as a group. Perhaps the first decisions would include media and modes of working-out the parts in regard to a selected design, which also is the result of large group effort. The smaller groups, then, would experience a responsibility to a larger whole during the process.

3. Sixth Grade and Secondary: Extended Analysis

Orff-Schulwerk may become, at a future time, an alternative elective in the arts as a subject area in it's own right. Presently, however, exploratory classes at the secondary level have been set into Physical Education and English and Drama classes. This project's work with secondary classes has attempted to bring a unifying experience in dramatic presentation, music-making, and dance. The students responded with appreciation of the new opportunities for participation in these areas which would have otherwise been closed to them as non-musicians. In Physical Education classes where Orff-Schulwerk was introduced on a once-a-week basis, the use of instruments and speech were enthusiastically received as new experiences in interpretive dance. (See the material in this report under "Suggested High School Material")

Any attempt to formulate a sequence for this level would be premature at present. Exploration has been very limited. However, the lack of background and continuity with Orff-Schulwerk was a factor in the classes which does not provide a basis for a desirable study on sequence for the secondary school. At a time when the children of the elementary program reach High School a more adequate basis for study in sequencing could be made.

Some general observations might be stated as a result of the beginning work done in this project:

(a) Small groups within the group is an effective mode of compositional play and comparative interpretation.

(b) Search for appropriate material by individual student effort seems to provide a good discovery experience for the secondary level.

(c) Movement work is more effectively done with girls and boys in separate groups.

(d) Sound gestures such as stamping, patschen, and clapping, are more freely accepted later in the Orff-Schulwerk experience. Locomotor movement is a better starting point.

(e) Allow much time for instrumental exploration and improvisational composition with instruments.

(f) Dramatic narratives and ballads with solo and group speaking is favored over singing in the beginning.

(g) Hand drum conversational playing is very popular.

(h) Percussion composition with words is very acceptable.

(i) Comparative language (foreign and English) composition is well liked.

(j) Poetry of E.E. Cummings and other modern American poets, is well received for compositional material.

E. ELABORATION OF AREA IV: CONSIDERATION OF THE FORM AND PACING IN REINFORCING INDIVIDUAL GROWTH THROUGH ORFF-SCHULWERK EXPERIENCE.

The form of support which enables a child to know that he is successful in Orff-Schulwerk is found in his joy of participation. The child who has interacted with a group, in creative process, experiences a continual "feed-back". Feed-back is immediate through acceptance or modification of his contribution and participation in group design. His level of joy in such a process can go up or down depending on his inner feeling of successful participation with the group including the act of self-expression as well as the act of inter-relating with the children and the artistic forms.

The reinforcement of the child's belief in himself and his expression cannot be done in terms of telling him he was "right" or "wrong". His unique contribution should receive consideration each time, and the criteria, by which it is accepted or modified, be within terms he can perceive, such as through listening, looking, and empathy for a particular feeling.

The discussion here will treat the use of "feed-back" in terms of general attitude in the areas of experience outlined in this project; to nurture and preserve creative spontaneity of childhood; to develop sensitivity to expressionable media; learning "HOW" to express oneself in the impressionable media.

1. Preservation of creative spontaneity

(a) The role of the teacher in nurturing and preserving spontaneity for every member of the group must be one in which she provides growth of student awareness to individual differences. The knowledge within a group of a "group complection" is a slow process. The teacher needs constantly to make way for contacts between students in order that a physical and emotional acquaintance among them begins to form a background of expectancy for each other's style of contribution. Conflicts of style, as well as similarities of style, are bound to exist in every group. The elements of composition, in which contrasts and similarities are important building blocks, provide artistic solution to sociological tension. The child whose physical, mental,

"Fulfillment of a Germ-Idea through Group Participation"

or social development is less than others, is able to find acceptance in composition rather than total rejection. A simple example can be made in terms of tempo: fast moving rhythm and movement may exclude certain children not able to perform at the rate being taken by others; the contrast to a period or section of composition in fast tempo is very naturally one of slow tempo, or one in which an indefinite tempo can be taken, such as, in a line of prose, or simple pantomine.

The teacher needs to make known what the values of the differences are which begin to appear within a group. As the students gain knowledge of each other and of ways in which so many people can make creativity a large undertaking, individual leadership in activating participation among others can emerge. Children in this project have exhibited surprising ability to catch the spirit of leadership by making choices for cooperative play with children of less ability than their own. This empathy for other's differences seemed directly related to growing awareness of the necessity for total participation.

(b) The growth of dependable spontaneity among participants in Orff-Schulwerk activity is first perceived by children in their ability to sustain a germ idea throughout many improvisatory contributions. The children identify quickly those expressions which are appropriate and those which are totally unrelated to an idea in hand.

It is not so much a lack of acceptance for the improvisation which may be finally rejected or modified, as the lack of fitness for the idea at hand. If the invention for a given idea destroys the parameters selected by the group, then it's effectiveness is lost and the student has shown his lack of dependability at that point in perceiving the appropriateness of his contribution.

Usually, group interaction in process of modifying individual improvisation is not a damaging experience. The group can sustain the error through honest reflection of the unfitting response. The inventor can continue his search in the atmosphere of total participation. With every stage of development, the group becomes more engaged with finding the most varied inventions in terms of idea, so that a constant reinforcing of appropriateness occurs with the widest possible interpretation of the idea. A lively contention of appropriateness can only lead to a deepening of understanding for content of the idea or acceptance to very different interpretation. Opposing interpretations also help children to know more about each other.

2. To develop sensitivity to expressional media

(a) The media of sound is one in which children learn to listen for quality and dimension. A first experience in listening can be understood as significant perception if the child can isolate a discrete sound from all others. For example: A discrete sound may be one of a certain pitch which is introduced by itself, and if the child can again identify it, when other sounds have been made before and/or after it, a listening experience has been made meaningful. A sound may be isolated by its timbre, or color. A wooden instrumental sound in contrast to a metalic instrumental sound may be the case. In any play with sounds, initial care should be taken to establish a careful listening response by comparison and contrast.

As a discrete identification of single sound quality becomes possible, the rhythmic dimension of sound patterns should be introduced. Children can identify patterns best through echo-play. The patterns should be given in groups which last no more than a five second period of time. This span of aural recognition was discovered by anthropological studies to be a possible limit for human beings with no formal muscial training. A teacher need not count out a five second period in practice with children, but should establish a feeling for this time limit in private. Any rhythmic work should come about spontaneously rather than being outwardly calculated. The need to know how to imitiate rhythm signals for echo-play is an important thing and training for teachers in this activity is part of the in-service work.

Children can quickly take the lead in echo-play with rhythms through sound gestures of clapping, etc. This leads very naturally into movement improvisations for echo-play which usually becomes highly inventive. (See suggested rhythmic imitation in the original Orff-Schulwerk Book I.)

In sound improvisations there is a built-in corrective element because everyone hears every signal and echo. This builds a learning experience for all with each individual participation. The listening development in echo-play is a never-ending process which finds importance at every age level in the Schulwerk experience.

(b) Spatial relationships are those in which children find a quick self adjustment to appropriateness of response. Every child can begin to see the kind of circle in which he participates. He can correct for open spaces, or for too closely occupied space, if he knows what to look for. In the work with "Elemental Geometrical Forms" in this project the principle of contrasting pell mell with ordered group formation is a reinforcing agent for individual perception of total arrangement. The chance for individual inspection of the space in which the group is working is given during disarrangement as well as in arrangement. The child who is slow to associate his own presence with a total group can often be helped by giving him the task of becoming a center point around which others must form a circle. He may choose a spot anywhere in the room for his center and make the group come to him. The manipulation of space and other moving bodies thus engages him in the critical inspection of arrangement.

(c) Emotional expression in group activity seems more indirect in it's accessability to pacing and reinforcing. The unhappy child, the emotionally sick child and the physically handicapped, are often the most affected by Orff-Schulwerk. The growth of self concept through successful participation with others in some form of self expression is perhaps a very great reason for his changed behavior.

Moving toward cooperative activities, more than toward competitive ones, by processes of group composition has large general rewards. Whereas in many other areas of the school curriculum the student competes for grades or priveleges, the Schulwerk experience tends to reward the individual merit of each contribution as it relates to total artistic process. Playing together requires cooperation and individual invention. The child, who recognizes other children's abilities and differences, can affect the total consummation of an idea and share in creative leadership.

Allowing for negative emotions, such as feelings of spite and envy, through words and movement carrying these feelings, is defensible. Literature for children is restoring many stories and rhymes which were once taken out of the books by do-good specialists. Orff uses much of the Grimm Fairy Tales in his German Schulwerk. The act of pulling such sounds and feelings into composition, and then creating musical counterparts to the emotional color, makes art the villian. The children can be secondary to the expression and the symbolic experience is all the richer. They will satiate themselves with outbursts of negative emotions, and the teacher need only relate herself to the regulation of the forms they choose. Let the children roam about but help them to set limits for identifiable form.

3. Learning "HOW" to express oneself in the impressionable media

Skills which are important in Orff-Schulwerk are most often given lower order of consideration than are attitudes about them. This is perhaps a necessary order of preference to remember. But the skills of making use of one's body and ideas and emotions is integrated very tightly into the Schulwerk process. Skills should emerge from play-centered activities. The technique of Ostinato is an example in which the compositional fabric of repetitive patterns is skill training. An instrument player finds improvisation a discovery, but in selecting his most appropriate improvisation for the group, he now must set about perfecting the way in which he fits the sense of the whole. Not only by repetitive playing of his Ostinato, but by listening for a contrasting section in the form, does he develop skill.

How can a child know when he has learned a skill? The answer is most often contained in his interaction with his peers. The teacher certainly may often give individual help on instruments, movement, or with other skills, but the unmistakable feed-back is in the interdependency he has with his group in composition and participation.

Independence from approval or disapproval by the teacher must begin from the first improvisations. It is the participation of every activist trying to search out possible patterns and fit them together into a "Musico-Poetic Thing".

The teacher must guard against using her preconceived plans for an interesting composition as a script. Her preparation for the class should serve to make her more aware of the kinds of spontaneous contributions which are liable to come up, and to know what to do with them. Let her listen to the children, and in her co-authorship, help them to continue with a thing which needs only to find a believing ear. Help them to proceed from improvisation, to selection, to fulfillment and closure, and have some idea about going through that process again without her.

"Individual Leadership"

ELEMENTAL FORMS

I BASIC MUSICAL FORMS FOR ORFF-SCHULWERK CLASSES IN THE ELEMENTARY SCHOOL

The principle activity in a Schulwerk class is the process of group composition. From the first moment when the class enters the room to the music of the drum or the flute the group participates in forming patterns in the space available to them. Beginning classes need many experiences in working together in a circle and this formation allows for first invitations to individual creativity within it. Basically, the circle reflects children's joy of group participation closely associated with play motives and musical response.

Therefore, the learning process is heightened because play attitudes become idealized in forms of musical-poetic composition.

Solo-Tutti. The solo-tutti form grows very naturally out of Schulwerk's first circle work. The teacher or child, who stands in the middle of the circle begins the process of "do as I do," which is the basis of imitation of the phrase in solo-tutti. As a larger art form the solo-tutti incorporates more distinction between soloist and orchestra, or whatever group forms the tutti. For beginning work in musical form, the important thing here is that the child recognized the contrast between the visual and aural impact of solo and group. Work on changing dynamic levels is, of course, a natural use of this form.

Ternary of A:B:A: The ternary or three-part construction is common to visual art as well as to aural art. In this form a main theme begins and closes a composition in which the middle section has presented a contrasting theme. The balance is simple and satisfyimg. In Schulwerk the A theme is often a given poem, proverb, or song. The contrasting B section often created by the class or one child. The entire form can also be presented as given and additional accompanimental ideas incorporated from the ideas discovered by the group in developing the composition.

Rondo. The basic rondo design is that of alternation of a main theme with several other contrasting theses; A:B:A:C:A:D:A etc.

The rondo design of composition is frequently used in beginning Orff-Schulwerk teaching because of the following reasons:

(1) The rondo provides a strongly recognizable structure for elements of sound (tonal, verbal, or rhythmic) into which every given part has a particular place and function.

(2) The rondo provides natural opportunities for individual creation which occur organically in the structure of the whole.

(3) The rondo provides by its process of repetition an unforced and musical basis for teaching skills; instrumental, vocal, or movement techniques, can be worked and reworked in every recurrent given "A" theme.

(4) The rondo allows for maximum variety of response within a balanced art form, and, therefore, fits well in group teaching in which ways to original and individual participation must be expedited.

Through-Composed Descriptive Form. The through-composed form is best defined by stating that it does NOT contain a repeated refrain. In this form a poem, proverb, or song, is set into one tone painting or accompaniement. Usually the through-composed piece has an instrumental introduction and postlude which frame the single statement. The use of tone color effects on particular words is very possible in this form because the feeling for balance by return or repetition is replaced by the interest within the single statement.

Canon. Everyone loves a canon--sometimes lovingly called a "Round". In the Orff-Schulwerk group the canon is effectively introduced in simple speech work like the example: "Buz-zy as a bee-ee!" This phrase can be easily passed back and forth in canon by beginning with a second group saying Buz-zy when the first group says bee-ee. Later, two, three, and four, voice canons are introduced into the group in formation of a square.

II ELEMENTARY GEOMETRICAL FORMS IN MOVEMENT AND MUSIC

(First 12 Class Hours)

A--Elementary Figures
B--Movement in and with these figures

I. The Circle

A. (1) Forming a circle
    (2) Breaking the circle form for independent use of space within the circle.
    (3) Reforming the circle from independent pell-mell

B. (1) Middle of circle as demonstration point

- a. Timpani
- b. Solo-Tutti (imitation in clapping and movement)

(2) Circle as demonstration limit

- a. Moving from circumference to middle point and back
- b. Movement to the left and to the right along circumference

II. The Line

A. (1) Forming a line tangent to one-half of the circle
    (2) Recognizing imaginary line between two children and choosing a middle point for the third child
    (3) Filling out the line by gradual half-way positions between children
    (4) Forming another and parallel line from remaining half circle

B. (1) Space between the two parallel lines as demonstration place

- a. Movement between the lines or through the lines
- b. Movement in this space left and right

(2) The movement of the two lines as group design

- a. Movement of each line in place to the left and right
- b. Movement of the lines in opposition to each other, toward each other, and in similar direction

III. The Square

A. (1) Building second pair of parallel lines filling empty space at ends
   (2) Recognition of even proportions necessary to form square

B. (1) Space within the square as demonstration place

   a. Two opposite sides in harmonic movement against other opposite pair. AC:BD
   b. Each side in turn with every other. A:B:C:D:

   (2) Sides of square remaining in place and responding in variety of turns

   a. Singing and clapping in ensemble arrangements from form of the square
   b. Instruments played in ensemble building musical form from use of the geometrical placement

IV. The Circle and Diameter

A. (1) Finding the diameter to be a line
   (2) Breaking the circle at two opposite points

B. (1) Individual movement along this diameter
   (2) Pairwise and group-wise movement along this diameter

ORFF - SCHULWERK

Guide
for
Elementary School Curriculum

by

Frau Gertrud Orff
Project Orff-Schulwerk Specialist
ESEA TITLE III

Preliminary Draft

xxxxxxx

. . . there are more answers to one question . . . .

This syllabus is based on experience with children in Elementary Schools from Kindergarten through 6th grade and is an extract of these once a week periods during the ESEA TITLE III Orff-Schulwerk Project, Creativity and Participation in Music Education, March '66-June '68 in Bellflower.

The nature of this process allows a flexible exchange among the elements, described in each step, especially as in any element all others are implied, containing the possibility for grade by grade unfolding and developing.

A longer period of working experience, especially in the situation of classroom teaching may enlarge and complete as well as further define these proposed classifications.

Bellflower, California, June '68.

Gertrud Orff

Step one to five is not to be considered as a progression in classes from first to fifth grade, neither has it a numerical correspondence to volume one through five of the Orff-Schulwerk books published by B. Schott's Sohne, Mainz.

Man is like a tree.
If you stand in front of a tree and watch it incessantly
to see how it grows and to see how much it has grown,
you will see nothing at all.
But tend it all times, prune the runners and keep
it free of beetles and worms, and - all in good time -
it will come into its growth.
It is the same with man:
all that is necessary is for him to overcome his obstacles
and he will thrive and grow.
But it is not right to examine him hour after hour
to see how much has already been added to his stature.

Martin Buber
(Ten rungs, Hasidic sayings)

. . . . . . Taken literally, the maxim, "Teach things, not words . . . would be the negation of education; it would reduce mental life to mere physical and sensible adjustments. Learning, in its proper sense, is not learning things, but the MEANINGS of things, and this process involves the use of signs, or language in its generic sense. In like fashion, the warfare of some educational reformers against symbols, if pushed to extremes, involves the destruction of the intellectual life, since this lives, moves, and has its being in those processes of definition, abstraction, generalization and classification that are made possible by symbols alone.

John Dewey
(How We Think)

Step one

1. Group and Solo Recognition

The student as part of the group in a circle
the student as solo, acting in the center point of it,
  by starting an activity with rhythm, movement, speech
Solo or group imitating or completing an ongoing activity

2. Ability to listen

Recognition of different tone qualities
Recognition of different durations of sound
Recognition of vibration
Awareness of silence
Awareness of sound and silence
Recognition of differences in tempo and dynamics
Recognition and feeling of length of phrases
  and their ending

3. Ability to relate yourself to space

Movement for body awareness and space relationship:
  in circle and square, out of circle and square,
  alone and in groups
Imitation in nonlocomotive movement
Imitation in locomotor movement
Opposites in nonlocomotor movement
Opposites in locomotor movement
Movement in different directions and speed

4. Chances to create

In speech, in rhythm, in movement, in gestures,
  in sound gestures, in singing, forming melodies,
  playing the instruments, inventing accompaniment
Ostinato patterns and melodic phrases, in dramatic
  situations

5. Exercises in rhythm

Rhythmic patterns with sound gestures in:
  echo activities, in A B Form, in A B A Form,
  in Rondo Form with solo and tutti parts,
  in Canon Form
Completing of phrases from partner
Left and right recognition exercises

6. Play on instrument

Instrument as an interpreter for mood, with
  or replacing verbal expression
Ostinato play on bar instruments as accompaniment
  to activities in singing or moving
Echo play and Ensemble play on bar instruments
Bar instruments in contrast to groups of hand drums
  or movement groups
Melody play: discovery of melody on the bar
  instruments, starting from 2 tone call to 3 tone
  and complete Pentatonic scale
Invention of tunes on instruments for own written
  words or poems, with pre- and afterlude and
  appropriate accompaniment

7. Group compositions on themes of seasons, festivals, daily events, etc., with all activities, appropriate to themes

Step three

1. Developing senses for appropriate acting in group or as solo

   Acting or reacting, depending on situation and according to need

2. Developing ability for discrimination

   Listening to soli expression and determine mood or statement
   Listen to ensemble sound of 2, 3 or more voices in equal or different tone qualities and define instrumentation
   Listening to silence, expressing experience in words

3. Developing senses to related space

   Imagine and realize appropriate form in space in relationship to given or invented material

4. Developing senses for quality in speech

   Tracing out appropriate mode and finding corresponding modeling (organization) for traditional, inherited poetry or own poetical expression

5. Developing senses for rhythmical construction

   Various exercises in manifold rhythms
   Larger combinations of rhythmic organizations with speech and sound gestures completed

6. Rhythmical and melodical notation and sight reading

   Rhythmical and melodical note writing in own individual invented notation

   Relating this writing to conventional writing
   Games with note writing and note reading

7. Instrumental play

a. Instrumental play alone or small group:
   - The instrument as an interpreter, free expression on instrument according to an idea, according to mood
   - Invention of melodies, according to words, special focus in choice of instruments, special focus regarding the ending of a melody, different possibilities of ending, different solutions for one problem

b. Instrumental play in group:
   - Rondo form with free solo parts, free middle parts
   - Echo play, question and answer play
   - Echo play of groups, placed on different places in the room
   - Instrumentation

8. Harmonic experience

Tonica, Dominant, Subdominant, experienced with and through gestures and movement, nonlocomotor and locomotor

Step four

1. Awareness of appropriate acting through movement expression

   Related to space, related to partner and group

2. Awareness of appropriate acting to sound expression

   Completing or enlarging partner's or group's expression

3. Dramatic and pantomimical expression

   In speech, in gestures and movement, with awareness of appropriate representation of ideas

4. Further discovery on instruments

   Different pentatonic scales
   Scales of own determined tone material
   Triads, sixth on instrument, etc.
   Major, minor distinction

5. Dramatic and Choreographic interpretation

   Of songs in major and minor, different movement expression for different stanzas, awareness of balance in compositional form, prelude, afterlude, interlude
   Solo and tutti instrumental groups, interlude through movement, dramatic intermezzo

6. Notation

   Note writing in own and conventional notation
   Sight reading of class invented rhythms and melodies

7. Techniques of conducting

   Discrimination of conducting the different measures
   Awareness of necessary qualities for conducting

Step five

1. Concentration on discrimination

Listening to activities of one or small group in movement or sound, discussing quality, structure and mood

2. Concentration on individual expression

Solo play on instrument or solo activity in movement or dramatization or pantomime with following discussion

3. Locomotor movement

Movement of groups of students in different form, like "snake", starting with one group up to six moving groups, using the whole space, individual expression in tempo and formation, individual endings
Canon in movement
Movement and choreography to instrumental pieces

4. Exercises with speech

Mono- and poly-rhythmic speech, interpreted with gestures, rhythmic speech on daily subjects
Modern poetry, completed and interpreted through appropriate gestures and expression, sustained by colors of sound
Pantomime expression as intermezzo

5. Instrumental play

Free play on instruments in interpretation of sayings, of poetry, or movement activities
Constructing a form out of free play through repetition
Instrumental pieces in various scales and with harmonic functions, including instruments from special instrumental groups like brass, string bass

6. Group composition

In words and tune and movement
In form of drama or pageantry or free form according to chosen material, problem or theme

"The Role of the Teacher as Dependable Authority"

DEVELOPMENT OF A THEORY FOR ELEMENTAL MOVEMENT

Margit Cronmueller Smith
Project Teacher

I Factors Affecting Movement Exploration

II Elemental Dance

FACTORS AFFECTING MOVEMENT EXPLORATION

Emotional Environment

A healthy emotional climate in which both democratic living and artistic creation are experienced by the student is important for his voluntary participation in movement. In group activities, the child reacts to stimuli from outside and within the group. The student experiences democratic living through freedom of expression within group established limits, equality with other members of the group including the teacher, and appreciation of the efforts of his neighbor. He finds that working independently is possible and that discoveries by one student can be developed by others and elaborated.

Artistic creation is experienced through emphasis on creative expression. Therefore, there is no right or wrong expression. A positive, relaxed, attitude in the classroom helps to release interest and alertness. Such an atmosphere is characterized by good humor and happiness which are prerequisites for spontaneous outlet of the child's impulses and ideas.

Success and Creativity

Because expression is the essence of creativity, whatever form of expression the student finds should be accepted and encouraged. Everyone in the classroom should feel a sense of success from the contribution of each individual. Having accomplished something successfully leads to reduction of inhibition. Spontaneous responses suitable for the occasion are a sign of creativity and involvement in a process which is pleasurable and evokes one's fantasy, thus giving satisfaction to the student.

Selection of Movement Tasks

As a result of their natural curiosity students like to solve specific movement problems. Movement tasks which have many different solutions, should be selected. This allows all the students to find some form of solution. For example, they may be asked, "How can we turn around without using our feet alternately?" or "How can we cross our hands?" Such problems solving trains the student to investigate the specifics of a certain task which is an application of the scientific method in simple form.

Level of Movement Learning

The skill, aesthetic judgment, and complexity and variety of movement combinations used in movement exploration increases as a student's level of movement learning increases. However, at the start of his first year of formal public education the kindergarten student already possesses a command of all the basic units of elemental movement. There is no clearcut division of characteristic elemental movement at different grade levels but there is a difference in application, in ability to use a certain movement at a certain time. In the course of movement learning the student gradually becomes conscious of his intuitive responses. By manipulating these responses he creates a gestalt.

Group and Solo Movement

Group unity is enhanced by rhythmic unity. Therefore, it is often good to start a class session with group movement, with or without accompaniment. The togetherness of rhythmically organized group movement, even when not directed toward solving specific movement tasks, involve social, psychological and physiological interactions. If a solo movement is desired it could be found in an independent group improvisation in which everyone experiments with movement simultaneously. Alternate and simultaneous use of group and solo movement is an artistic technique. Group expression may influence a subsequent solo movement or vice versa.

Stimulation Through Sounds and Words

Movement in response to soft-sounding, lyrical instrumental pieces, for example, probably will be different from movement in response to a staccato sounding, motoric piece. The listeners mood inspired by an instrumental piece influences his movement explorations. Similarly, movement responses vary according to the meaning and mood of words. For example, the movement response to the motoric rhyme, "Two, four, six, eight, meet me at the garden gate," is likely to be different from the movement response to the Langston Hughes' lyrical poem, Sea Calm, "How still, how strangely still the water is today."

Form Combinations

Combinations of bounded and free movement limit and inspire movement exploration. There are many possibilities of developing a chosen motif by combining different forms such as a bounded form followed by a free one, or a free form initiated by sounds with a following free one initiated by movement. The choice of combination influences the resulting dance.

II ELEMENTAL DANCE

Elemental dance is part of elemental music which consists of three sources of sense experience: (1) words; (2) instruments; and (3) movement. Each has meaning in itself but gains new meaning when combined with other components. Students gain an enriched awareness through inter-related use of spatial, auditory, and literary experiences.

Elemental dance is characterized by: (1) spontaneous expression of creative impulses for pleasure; (2) use of the natural movements of children; (3) simultaneous unexhibited composition and performance; (4) voluntary integration of sound and movement; (5) use of archtype time and space forms; (6) variation in different cultures because of differing human reactions to movement urges and problems; and (7) innovation with and imitation of traditional songs, poetry, movements, and instruments.

The role of elemental dance is to develop the child's: (1) natural movements; (2) awareness of the potentialities of his body; (3) individual senses; (4) confidence; (5) strength, flexibility and balance; (6) sensitivity toward sound, time, space, shape, and force; (7) body responsiveness; (8) concentration; (9) ability to listen to and feel others; (10) capacity to discover; (11) spontaneity; (12) vocabulary in movement; (13) success in movement problems of daily life; and (14) understanding of the artistic elements of dance, music, poetry and art.

Elemental dance with its accompanying phenomena--movement, sound, form improvization, composition, space organization, endless combinations of locomotor and nonlocomotor movements, and instrumentation (solo, partner, and group)--offer a broad area for enriching the student's creative activities. Each child possesses a wealth of natural movement material at the age of five years.

Elemental music, of which elemental dance is a part, encompasses the child's normal means of communication. It is not merely the technical skills of singing, playing, and moving, but the channel for total emotional and intelectual outlet. The complexity of elemental music increases with the child's desire to communicate new ideas. Many classic compositions are built on elemental structures, such as the two and three-part forms. Through exposure to elemental music the child develops means of musical communication which increase the quality and effectiveness of his spontaneity and provide an outlet for it. Simultaneously, the student acquires an understanding of musical language and expression.

The character of elemental music and, therefore, the character of its components--speech, instrumental play, and movement--is dependent on the culture of a particular occasion.

In each class session a different "happening" occurs. Elemental music is not the repetitive performance of previously written music but a piece of creatively fulfilled time. Moreover, the usually separate acts of composing, interpreting and listening, occur together in one act by a group or individual. Elemental music is not performance-oriented but rather gives satisfaction within the group itself.

Wilhelm Keller, in his article in the Orff-Schulwerk Yearbook 1963, says:

> The word "elemental" has two meanings, that of being indivisable and fundamental as well as central. First of all, "Elemental Music" would be music whose basic material comes into the foreground in the form of its own effects and in its function as a center of energy for muscial developments and possibilities of development. But what does "basic material" mean when applied to music?

We could replace the term music with movement or dance and then ask, "What does 'basic material' mean when applied to dance or movement?" The basic materials of elemental dance are the locomotor and nonlocomotor movements of children.

Elemental dance has all the qualities of the term, elemental, and consists of fundamental movements which can be divided into locomotor and nonlocomotor movements. Locomotor refers to actions which change the location of the body, such as walking, jogging, running, leaping, hopping, skipping, galloping and jumping. All other locomotor movements could be considered either variations or combinations of these.

in performing nonlocomotor movements the body stays more-or-less stationary as in clapping, patching (slapping the knees), stamping, snapping, swinging, twisting, bending, and stretching. Striking, pushing, pulling, dodging and falling are combinations of these. Crawling and rolling, while abandoning the stationary principle, are usually regarded as nonlocomotor movement because weight is not exclusively maintained on the feet while moving through space.

To describe any movement we could ask: (1) How is the space used? (2) In which temp is the movement performed? (3) How is the body used? (4) How energetic are the movements? Thus, the characteristic variables of movement are space, time, shape, and force. Use of one specific locomotor or nonlocomotor movement or combinations of the two can be varied through changes in the variables of movement. Numberless compositions can be found. All students have the potential for making an elemental dance because the movements primarily are natural motions requiring skills familiar in daily life. The music environment can encourage dance-making. If exposed to the opportunity to manipulate movement while hearing instrumental sounds any student can make a dance. Elemental dance, moreover, has thereapeutic value for some psychologically abnormal students.

Movement is distinguishable from dance. Someone, for example, might demonstrate a number of different dance movements but this does not mean necessarily that he is showing us a dance. Dance requires form, i.e., composition, as do paintings, plays, poems, and pieces of music, and, therefore, is organized movement. Since a dance is created during a period of time it has a fixed beginning and end. In elemental dance the dancer creates and performs at the same time.

Elemental dance integrates movement and sound. A principle of Orff-Schulwerk is to start education by utilizing and stimulating the child's total predisposition to express himself so that any other specialization can be built upon this broad and solid basis. Dance, for example, may stimulate a sound composition or vice versa.

Elemental dance may be approached by presenting: (1) an idea by itself; (2) an idea in rhyme, riddle, poem, story, song or instrumental piece; or (3) word combinations characterized by unique vitality. Certainly the teacher can also start preparing a class of students to dance with a movement approach. Through exploration, manipulation, variation and improvization with pure movement the student becomes familiar with movement material. The resulting movement studies can become elemental dance when combinable with elemental music. The integration of movement and sound gives the student confidence to respond spontaneously.

Starting from a single word as a germ, the movement can be a presentation of the spoken word or an impulse for the next word. It could be rhythmically bounded or free. It could be an accompaniment or a solo to compound words, opposites, proverbs, or rhymes. The movement might underline, interpret, or support the musical unit. Thus, movement fulfills itself as a parallel expression to sound.

The special sound quality of the Orff Instrumentarium gives the dancer a fitting prerequisite for making a dance. Most of the instruments can be played while moving. When a student invents an accompaniment on any instrument he is playing with sound as well as with movement.

The combined effect of movement, words, and instruments is an interesting complex. The harmony of the three fields gives a satisfying experience which requires total involvement. As already mentioned, each field offers the possibility of sequential and contrapuntal forms. Each offers an independent area for variation, improvization and composition. Yet the complexity of this togetherness is elemental. The combinations become elemental dance when the movement and sound have the same origin in the child.

ACTIVE AND INACTIVE SILENCE

Frau Gertrud Orff, Project Specialist

> "Deep down in their souls the children
> had a great love for silence."
>
> Maria Montessori

ACTIVE SILENCE I would like to call that period of time which allows everybody in the group to recite and imagine inside and unheard that which has gone on before, vocally or instrumentally. To check whether we are in time together, we clap the last word, or turn or jump, or look up. Such silence has connecting value for the members of a group and promotes understanding among them for ensemble.

INACTIVE SILENCE I call that period of time which is devoted to the "Nothingness" of silence. Out of inactive silence the individual finds support and security through personal reflection. Here are some expressions about such silence from one of my third grade Orff-Schulwerk classes:

> I feel rested and calm with the silence around me when
> I am quiet. Silence at night lets me rest in peace.
> Many things in the world would not be done if we could
> not rest in quiet because we would be too tired to do
> things we do now. When it is silent I feel sleepy,
> calm, and nice, when it is quiet I do good and well.
> Silence is a good thing because you can hear silence.
> Quiet is nice. It's good to hear nothing at all.
> Silence is a good thing because you can hear silence.
> Quiet is nice. It's good to hear nothing at all.
> Silence is real good. When it is quiet, I feel good.
> When it is quiet, everything's silent. Everyone has
> to be silent or the silence will be disturbed.
> I feel if I were to sleep forever. It seems very
> lonely when it's quiet. I feel happy. I feel as if
> I could hear something across the world.

Following a sound experience, sound of clapping, stamping, of words or poetry, of xylophones, glockenspiels, of solo and ensemble, the dimensions of silence can be discovered anew. The sensitivity for fostering this kind of awareness to silence and sound in children is close to a central criteria for Orff-Schulwerk teaching.

AMERICAN LANGUAGE AND LITERATURE IN ORFF-SCHULWERK

Dr. Dean Flower
Department of Literature
University of Southern California

Perhaps the chief beauty of Orff-Schulwerk is its simplicity. Like many beautifully simple things, it conceals its art, outwits the commentator who would explain it, and magically leads us--listeners or performers--back to the original mysteries of existence. What is rhythm, we ask, or what is gesture, or poetry? And then again, more basically still, what is this unnamable force to which we respond--or better, which we express, which must speak through us? At least the charmed adult mind asks such questions; the child need only respond with his own chief talents: candor, innocence, simplicity.

Now a further value of such simplicity is that it may be translated, adapted, and borrowed, that it can be taken out of its Germanic context, without loss of vitality; it grows new roots; it finds its justification in other traditions. Nowhere has this strength been more apparent than in the American borrowing, and most conspicuously in the adaptation to the American English language, and to American folklore and poetry. I want to suggest, very briefly, some quick comparisons between sophisticated American poetry and Schulwerk principles, and connection between Schulwerk principles and American history and culture. Improvisation, for example, which is essential to the method of Orff's concept, is essential to the spirit of American history and culture. Ours has been an improvised culture, denying English traditions, borrowing restlessly, asserting--no doubt recklessly--that the individual is a creator rather than a victim of history, believing in hope, dream, possibility. In fact, according to native American myth all traditions are provisional. Our prevailing tradition is to improvise all forms, especially artistic forms, and to derive them from the immediate materials available at the moment. It is no accident, I am suggesting, that jazz, that most improvisational of the arts, is uniquely American in origin.

The first important relationship, it seems to me, between Schulwerk and American experience is the improvisational principle that has been part of American experience from the beginning and continues to be, and this is essential to the way Schulwerk operates. That coincidence is something that makes Schulwerk extremely adaptable to American purposes.

Another basic significant parallel: both Schulwerk and American history begin with declarations of independence. That is, if Schulwerk takes advantage of a child's desire for independence, his desire for self-assertion, his resistance to authority, encourages his percussive instincts, let's say, then American culture and art similarly depend on rejections of authority and bold assertions of self. Think for example of Walt Whitman's "Song of Myself". That poem still provides a model for contemporary poets, especially those commonly referred to as "beat". The origin of the word "beat", as you may know, is in "beatitude". The "beat" poet, seeking a oneness with the spirit that transcends ordinary mundane life. So often, they read their poetry, notice, to jazz accompaniment. Such poets define themselves by their rejection of authority, by eccentricity, and by defiance.

Another parallel, this one perhaps a little more general: If Schulwerk aims to teach the non-utility of art, to teach the value of invention and imagination for their own sakes, to arrive at emotional fulfillment by means of gesture rather than product, so then too does the American poet resisting most prevailingly his materialistic society. Nowhere is the irrelevance of the American poet more obvious than in respect to our chief myth. The American Dream of Material Success. Normal working conditions for the American poet are conditions of suspicion, distrust, or at least overwhelming indifference. The very definition of a poet in America is of a man who doesn't do anything. Yet his purpose is, in essence, to resist that strenuous cultural demand for "doing" for a measurable result, and it seems to me important that it is an essential part of the Schulwerk method.

With such continuities of principle and purpose it's not hard to find a great many materials in American literature and American folklore and related areas which are naturally adaptable to Schulwerk methods. I want to explain as concisely as I can right here the sort of principles, the criteria, I have used for selecting literature for Schulwerk use. I will be coming back to these points repeatedly so perhaps it might be worth it to make a special note of these principles. There is going to be six of them in all. What we would be engaged in today might be largely seeking clear definitions of these principles, these criteria for selection, for use of language and testing the possibilities of these principles.

(1) ORIGINALITY. The language of Schulwerk ought to be back to the germ cells of words and meanings; it ought to be basic--which doesn't always mean simple or free from complexity. But the language itself should strip away as much as possible the conventional, the traditional, the literary associations that encrust a language, that makes it rigid, or inflexible.

(2) BREVITY. Words, phrases, and stanzas should be brief, especially when we are concerned with Schulwerk at the elementary level. Brief not just because of matters of attention span but brief because the form and the elaboration of the material should come afterwards. If you have a passage of poetry that is too complex, either in diction or structure, it begins to assert its will and its formality too heavily. Brevity then insures that the elaboration, (the improvisation) upon this material will occur. Either the art of the passage, the elaboration, will occur afterwards or the passage will be an occasion for the elaboration rather than an embodiment of it.

(3) MOVEMENT. The language itself, it seems to me, should be vivid, should imply movement, and contain gestures in it. It should have marked, already, some rhythm, some meter. This should be present, should be felt in the language, whether the passage is prose or poetry. One has to rely on that kinesthetic rhythmic sense finally to know whether it is there or not. It's not a matter of being able to say, "Yes, this passage is rhythmical; no, that passage isn't". Sometimes it is a matter of exuberance of the language. If we are concerned just with poetry, for example, lines which are too long, which have five or six or seven or more heavily stressed words probably, at least at one elementary level, are a little too long and are too much of a mouthful if they are going to be used successfully. There should be time for breath and time for extending the emphasis on single words, dwelling on the particular values of single words. Using words in many cases purely to designate sounds.

(4) IMMEDIACY. The language should make primary sense appeals--to color, sound, smell, touch; it should be full of pictures, should be metaphorical, full of comparisons, illustrations, and should be tangible. Some of the rhymes that I have chosen are less tangible than others. None of these criteria, I should point out, is leading us toward a perfect little passage that has all these things in it and therefore makes it right. Some will have greater rhythmic value and a lesser tangible or pictorial or sensuous value.

(5) DECLAMATION. Assertive language may take many forms, but boldness and directness of statement are natural to the Schulwerk instruments, to American linguistic style generally; to children's folklore particularly.

(6) MAGIC. The language finally ought to charm rather than shock; should compel and urge rather than squall; it should invite as well as declaim. Hence, qualities of internal rhyme, or slant rhyme, or repetition are enormously valuable and so are subjects of birth-germination-growth-change-decay-death, those subjects which lead us back inevitably toward the basic magic of existence.

These two final principles I am suggesting are perhaps contrdictory, but it seems to me the sort of contradiction that poetry can resolve and that musical expression can resolve. Tension rather than a contradiction between energy and exuberance, self-assertion and something more melodic, quieter, more controlled. Tension between individualism and pattern or form or context. Wallace Stevens once described in a poem of his a curious relationship between the eccentric and the design. He said the eccentric is always the base of design. It seems to me that this is one of the designs of Schulwerk. That the eccentric individual or the dissident or the self-asserter becomes a center from which a design may be shaped.

Now I want to test and develop some of these principles by discussing different types of sources of these materials.

In general, the sophisticated American poet does not offer nearly as much as one might expect for purposes of this kind of adaptation. The poet, the sophisticated poet, is too often worried about his intelligence, worried about his relationship to tradition, maybe too self-conscious. The major exceptions are probably these: E.E. Cummings, Langston Hughes, Carl Sandburg, Walt Whitman. But still, when we are operating on fairly elementary levels, early stages of Schulwerk. Schulwerk for younger children, these poets are still difficult to select from. Short excerpts seem to work the best. From Sandburg, for example, just the opening lines from a very short poem will do: Sandburg's very famous and relatively short poem on fog.

> The fog comes
> on little cat feet.

Picture is suggested, but sound and movement dominate. The long o of fog and extending m of comes are neatly contrasted with the tight, sharp, t's and short vowel sounds of the following line. The first line has simplicity, perhaps majesty, perhaps a mystery to it. How does the fog come? After all, who knows? While the daintiness in sound and picture of the second line extends the mystery of what has happened: how does the fog come? It comes silently. Contrasting sounds are more interesting in this passage than its picture, which is fanciful. In a way, since the process is mysterious, the picture seems at first irrelevant but somehow irrationally or sub-intellectually right.

Langston Hughes, our most gifted Negro poet, composes what might be called blue lyrics:

> Gather out of star-dust
>   Earth-dust

. . . sale.

Repetition (of the word "dust") even insistence upon, the dust of experience, balances against a simple, personal conclusion: one handful. Here is an American Dream which is not contaminated by the profit motive, but belongs to individuals--one handful is mine and nobody else's.

E. E. Cummings is one of the best sources for this kind of material. He addresses the child in the adult, hearkening back to values of innocence and simplicity. He also ought to be experienced by children too, at least in fragments. He is antipretentious; his poetry is always concerned with celebration and his own childlike candor. These things make him appeal to a very wide audience. Some things about the way he refuses to capitalize, about the way he handles line lengths, and sometimes runs words together, have made him superficially a little disturbing or obscure. But, eventually, when people get past that initial sort of difficulty, his simplicity is immensely enchanting. The following excerpt from a poem called "I thank You God for most this amazing" forms a parenthetical conclusion. It is a bit of advice on how to read poetry, and how to awaken into the quick of life.

> Now the ears of my ears awake and
> Now the eyes of my eyes are opened.

The beauty of the passage is, it seems to me, essentially this: That a fairly complex concept is rendered in the most simple language. The subtlety of metaphor, of comparing one thing to another, is done by comparing one thing in a sense to the same thing--ears of my ears, that is to make metaphor not a complex, poetic device at all, but something that is instantly understandable.

Another very useful area, but also a bit difficult to exploit, is the poetry of folk songs, ballads, and blues. Although this kind of material is deeply indigenous to American experience, to the American land itself, much of it for that reason is fixed into tradition, into convention. The language of it, the poetry of it, has been too long associated with particular tunes. Improvisation is a little more difficult when such conventions and associations remain in the background.

In Carl Sandburg's Songbag, a collection of ballads, one occasionally comes across lyrics that are simple enough to invite a great elaboration. The Irish lullaby seems to me a good adaptable example. A curious relationship between the ordinary in this poem, "A dollar a day is all they pay", and the very lulling mysterious opening and closing lines "Sh-ta-ra-dah-dey, sh-ta-dey."

Another adaptable song, differing entirely in language, movement, and mood, one which comes a little closer to expressing a distinctively American exuberance, is the song called "The Desperado". Here violence, and brag, and the sense of endless prairie-like possibility, are all condensed in a very brief little declaration and response.

> I'm a howler from the prairies of the West
> If you want to die with terror, look at me.

. . . prairie!

Collected from Alan Lomax's Cowboy Songs, "The Desperado" abounds in violent assertion yet its hyperbolism, deliberate, violent exaggerations, leads to comedy. It touches upon a fine old American tradition, that of the "ring-tailed roarer", so-called! the "pioneer" or riverboatman"; or bear-hunter"; or "cowboy"; whose daily antagonist was nature rather than man, and who needed all the courage he could get. The child, in facing the complexities of a large, sometimes impersonal outer world is, in a sense, in a similar predicament very often, and he needs such hyperbolism. In comic tradition, this "ring-tailed roarer" figure sometimes becomes superhuman (Mike Fink), eventually a sham superhuman character, Rancy Sniffle in the stories of Augustus Baldwin Longstreet, or Mark Twain's Child of Calamity in Huckleberry Finn. Like a child then, the "desperado" of the song finds reassurance in self-assertion. It seems to me the beauty of this otherwise rough song, or what might be called crude expression, is the way it celebrates antagonism, where it finds value in eccentricity, allows its expression and so controls it, or if dominance over eccentricity is not so much the goal it gives eccentricity a meaning, it surrounds it with a design.

In the area of nursery rhymes, subject and language are not distinctively American but English. Yet that hardly matters. In simplicity and brevity, originality and magic, the traditional nursery rhymes are extraordinarily valuable for Schulwerk use. More than any other type poetry for children, nursery rhymes have been purified, selected and hardened and simplified by time and usage. Consider the magic of the following:

> Gray goose and gander
> Waft your wings together
> And carry the good king's daughter
> Over the one-strand river.

It is difficult to say easily why that is good. Internal rhymes are almost too numerous to count. The rhyming vowel sounds and the consonant sounds when you begin to count them out begin to duplicate and reduplicate. Particularly the repeated r's, g's, w's, and v's -- gray goose, g-g, gander, with the r in gray and the ending r. The r sound, in a sense, is the primary rhyme of this little passage. It is such rhymes that knit the poem together. The unstressed ending, that is the line ends not with an emphasized syllable but with a de-emphasized--gander, together, daughter, river. This seems to increase the hypnotic feeling with that "er" ending it carries with a pause that invites some sort of imaginative extension. The verb waft teaches simply by means of its context, its ancient Anglo-Saxon meanings, to wave but also to watch over. The "one-strand" metaphor climaxes the "wafting" movement of the poem; the birds are waving their wings and carrying the good king's daughter over the river. That movement across the strand suggests a kind of weaving metaphor. The whole poem seems literally woven together. These are all fairly subtle poetic values. But it is the child who has preserved this poetry. The child recognizes that now we apporach in subtlety and perhaps excessive abstraction. The child approaches all that--instantaneously and remembers it easily.

The largest field for discovering adaptable American Schulwerk materials is that of children's folklore, especially dance songs, nonsense rhymes, jump-rope rhymes, traditional taunts, and counting-out games, and also the related types of folklore which are not exclusively the area of children--love charms, riddles, sayings, axioms, adages, auguries.

I want to discuss now in the same fashion some of these jump-rope rhymes and related materials. Children's folklore is deeply connected with movement (dancing, counting, jumping), yet it doesn't necessarily prescribe particular movements. There is an openness about the type of movement that can be used. If it was originally for jumping rope, that suggests it is well designed for mimetic device, imitating what is dramatized in the poem by some means whether it is jumping or counting out fists or however. The following dance song has its origins in ancient fertility festivals. You may know that the drama, both tragedy and comedy, originated in Greece out of Dionysiac festivals, celebrations of the death of the old year and the beginning of the new. For this kind of drama of death and rebirth, that most ancient of human terrestrial dramas is contained in this song which is probably rather familiar to most of you:

> Oats, peas, beans, and barley grows,
> How you, nor I, nor nobody knows.

And in the less familiar second part:

> Thus the farmer sows his seed,
> Stands erect and takes his ease,
> Stamps his foot, and claps his hands,
> And turns about to view his lands.

One might repeat:

> Oats, peas, beans and barley grows,
> How you, nor I, nor nobody knows.

This seems to me to have just about all of the criteria that I like to look for. Picture, movement, brevity, originality of language, and especially that final magic of the mystery of existence. How does this come about? All one knows is that one can celebrate the fact that it does come about.

An old saying about the weather suggests a quadrilateral figure. The movement may not be dramatized in the poem in order still to be there. We don't have a farmer standing erect sowing seeds and stamping his foot in this one but still structure is implied in what is described:

The south wind brings wet weather,
The north wind wet and cold together,
The west wind always brings us rain,
The east wind blows it back again.

The following love-charm suggests triangulation with an all-seeing moon at the apex:

I see the moon, the moon sees me,
The moon sees somebody I want to see.

So the communication of somebody who can't be reached is achieved by means of a third point. Another rhyme associated with the weather has a circular movement, with the observer safe in the center. It is a sense of security, rather than the eccentric, surrounded by design which is used in this poem.

Rain on the green grass,
And rain on the tree,
Rain on the housetop,
But not on me.

In fact, most cyclic movements are valuable for the general sense of echoing or miming the sense of cycle in nature. The next poem, for example, deals not just with the natural or seasonal change (this is the "Cuckoo, cuckoo, what do you do?" poem) but also suggests the echo or resemblance in human experience of natural change--that natural and human change are interlinked, and so one becomes an example of the other.

Cuckoo, cuckoo, what do you do?
In April I open my bill;
In May I sing all day;
In June I change my tune;
In July away I fly;
In August away I must.

Interestingly enough, the fact that the cuckoo is not native to North America has not discouraged anyone's use of this rhyme. The reason for that, I think is that it is not about a particular kind of bird but it's about natural change.

Much promising material suggests a kind of sound in addition to a general kind of movement; sometimes noisy, sometimes lyrical, usually dramatic in some way. The following example dramatizes a natural aggression and the aggression finds a rattling-good outlet:

> I had a little brother
> No bigger than my thumb;
> I put him in the coffee pot--
> He rattled like a drum.

Another simple rhyme suggests a subtler noise, yet a larger and more mysterious sound:

> Winter's thunder
> Is the world's wonder.

Again that r sound suggests a continuing mystery inherent in the natural phenomenon. Such poetry not only implies particular sounds, onomatopoetic (imitative) effects, it also is sound, and the chief appeal to the sense of sound in poetry is obviously rhyme--the most powerful, most assertive sound appeal. But rhyme may be as often a nuisance as it is a pleasure in English because rhymes are not nearly so natural to English speech as they are in French or in Italian. Particularly end rhymes, that is. The effect of end rhyming poetry is usually artificial. It places a greater formality on the structure of the poem. But when rhyme is used for its own sake, especially when rhyme carries away meaning or rejects the meaning it becomes unrestrictive and is a lot more fun. That is why I chose the following:

> Lift the nozzle
> To your muzzle,
> And let it swizzle
> Down your guzzle.

It is the sound of those "uzzles" and "ozzles" and "izzles" that are the chief appeal to the poem. In some of the examples that we have dealt with before I think you will see, though, that the more lyrical effects usually are those which depend much more on internal rhyme and rhymes within a line rather than end rhyme. The "cuckoo, cuckoo, what do you do" for example--three powerful rhymes within that first line but not connected with the end rhyme in the next line. The next line has its own rhyme. "April I open my bill"--the l sounds; the next, "May and day"; "June and tune"; "August away I must". So internal rhymes, offering a subtler recognition of a rhyming sound of consonants and vowels, seem in general to leave the poem a little more open. The more elaborate or simply the more numerous the end rhymes become, the more forced the poetry begins to sound and the less likely a child will be to respond to it--with the exception, of course, which I just cited--a rhyme for its own sake such as "a nozzle, muzzle, swizzle, guzzle."

The following example suggests how internally rhyming consonants give formality without any sense of strained language. Here is an example of internal rhyme which is not nearly so direct as the "Cuckoo, cuckoo, what do you do" example:

Go to bed first,
A golden purse.

Notice the rhyme lies not in that final consonant but the "irs" and the "urs" sound.

Go to bed second,
A golden pheasant.

The on and an of the end of those lines rhyme. But in pheasant, second, and golden--the en in golden is the same rhyme essentially, so you see the poem is not limited to the rhyme that comes at the very end.

Go to bed third,
A golden bird.

The "ird"--both the vowels and the final consonants there rhyming and the poem coming to a little more formal conclusion with a more exact rhyme.

These are a few brief, perhaps excessively abstract analyses of the kinds of beauties that these excerpts have and kinds that ought to be elicited when they are put to music and put into gesture. What I'd like to do now is to suggest a very basic exercise that anyone can use as a way of teaching himself to listen to some of the basic rhythms of language.

The simplest way to talk about rhythm in single words and in English is to make a distinction between syllables which are stressed and syllables which are less stressed than others. One way to simplify the problem is to simplify the word one is going to use. I have devised some exercises in which names are the point of departure. One day I made a list of boy's names and girl's names and began classifying them and found that the rhythm of names began to fall into one of the following patterns: Either a monosyllabic name, that is; one stressed syllable, or a name which is a stressed syllable followed by an unstressed syllable. I'll give you some illustrations as I go:

> "Agnes, Alice, Amy, Bonnie, Brenda, Carol"

The first syllable is heavily stressed and the second lesser stressed. For the reverse, a name which has an unstressed or lesser stressed syllable followed by a stressed one:

> "Christine, Denise, Lucille, Jeannette, Norene"

Or if the names get a little bit longer, a stressed syllable followed by two unstressed:

> "Abigail, Candida, Claudia, Evelyn, Madeline,
> Margaret, Monica, Muriel, Pamela"

I am staying with girls' names for the moment. An unstressed, stressed, unstressed name:

> "Alberta, Amelia, Anita, Justina, Louisa,
> Roxanna, Sabrina"

Curiously enough in going through boy's names--monosyllabic--it's convenient to give unusual names of poetic feat to these--the trochaic name or stressed, unstressed foot. Many of those in boy's names:

> "Jerry, Phillip, Herbert"

Iambic boy's names are extremely rare, for some unaccountable reason. Maybe, iambic names are somewhat feminine:

> "Maurice, Monroe, DeWitt, Eugene, Gerome"

There are five names, none of them particularly common--I could not find any more.

The dactylic arrangement, stressed and two unstressed syllables, is fairly common among less common boy's names:

> "Benjamin, Samuel, Abraham, Archibald,
> Dominic, Frederick, Jonathan"

The name which is amphibrach or unstressed, stressed, unstressed:

> "Nathaniel, Orlando, Sabastian, Sylvester,
> Enrico, Marcellus"

tend not to be particular American names, not particularly simple names, of course.

This is one place to start looking at the rhythm of language. Ask young students in a classroom to listen to their own names, hear the rhythm inherent in them and then begin to build upon that. To put their name in conjunction with the names around them. What is interesting to see is what happens as soon as they begin to build upon a series of names. What patterns you instinctively fall into. I'll read you a few examples of the kind of thing I did just to give you an idea. Anita, Susanna, Matilda, using names that are amphibrachic--stressed middle syllables. Anita, Susanna, Matilda, and May--Arturo, Sylvestor, Alphonso and Ray, posing girls' names against boys' names, dredging up a rhyme for the ending of a poem. But the real fun of it is, essentially, in seeing how these names arrange themselves and how one can sort out particular names as building blocks. For another type of name: Archibald, Benedict, Mortimer, Bill; Claudia, Erica, Sylvia, Jill. In each case I ended these little couplets with a monosyllabic name. Another example: Amy, Alice, Judy, Bonnie--Alan, Robert, William, Ronnie. or using the harder one for the boys: Maurice, Kathleen; Jerome, Pauline; DeWitt, Denise; Eugene, Louise.

A way to build further upon simple names instead of given names is to use place names. A trisyllabic given name or trisyllabic place name might also be echoed or a similar pattern found in simply any trisyllabic word. In place names I'd improvise them very very rapidly, of course, which is what I would like you to do. I came up with things like this: Chicago, Long Island, St. Louis, New Jersey, New Orleans, Calcutta, Ohio, Alaska, Dakota, Nebraska. Or: Oakland, Greenwich, Willowbrook, Watts, Battle Creek, Reno, (and then I couldn't find anything that rhymed so I invented a name) William Botts.

Finally, a word about evaluation. In Schulwerk, the following abilities in language have seemed to me basic and essential:

1. The ability to invent and detect rhymes. When a child answers readily "What rhymes with . . .?" questions, using either real or imaginary words (depending on the rules of the game), he is both discovering similarities in sounds and playing with language as with a muscial instrument.

2. Ability to invent words. This is the pleasure of making and improvising, and it ought to remain apart from "right" or "correct" words. The fun of nonsense words is that they sound like important adult words yet amount to nothing, and so in effect mock the rational knowledgeable unreachable world of adults. Most if not all good children's literature does this. *Alice in Wonderland* is a famous example.

3. Ability to hear and create rhythm in language. Teachers need not measure the ability to hear correct or traditional pronunciation, but rather the ability to find a pattern of sounds, to discern syllables and manipulate them simply as units of sound. Mispronouncing words is both necessary and satisfying; it's done all the time in popular music, and again appeals to the anti-sensible world of children.

4. Ability to use pleasure words. A *good* word for a child is going to be one that is funny or mysterious or nonsensical to him, or familiar and full of pleasant associations, a word that gives direct satisfaction. Sometimes unusual rhythms or sounds of strange words have this value too; I've always been fond of *kangaroo*.

5. Ability to use language readily. For the teacher this necessitates an end to the study of language and the beginning of using language for non-objective communication. If the English language is always going to be taught as a complex instrument, few will ever come to enjoy it. But if it can be used as readily as a drum or simple keyboard--that is, as a source of immediate pleasure, invention, or even escape--then it will remain open and possible for anybody. Ultimately, it will discourage self-consciousness with language that can be stifling.

SELECTIONS FROM PROJECT MATERIAL

I New Orff-Schulwerk Composition on American Material

II Recommended Literature for Orff-Schulwerk Composition

III Childrens' Original Poetry and Comments

A WORD ABOUT THE NEW COMPOSITIONS

Martha Maybury Wampler

Beginning with selections from Mother Goose and common American proverbs, Frau Gertrud Orff has presented model forms for speech-play with elementary children. All of the models emerged from actual student participation in the project schools.

In the first examples simple speech and movement are combined for group play. With the sayings, "Keep calm; Watch your step! Look before you leap"; a simple poly-rhythm results from combining three speaking groups.

The Round or Canon is possible with the next examples. Adding sound gestures and rhythm instruments in "Onion's skin very thin", provides for two part composition with interlude. Instruments as accent in "Laugh before it's light", adds dimension to the sound experience in words.

A more difficult speech canon is presented with the auguries, "When the peacock loudly calls", and "The sharper the blast", in which speech and sound gestures provide full orchestration.

Melodic play is first represented by a Kindergarten improvisation on a shadow theme. Movement and elemental melody can be expanded through shadow play which children invent. Finding a shadow as a partner is good work in imitation.

Cuckoo sounds of the falling third are the basis for two melodies on nursery rhymes of the cuckoo. The instrumental ostinati reflect pentatonic harmony.

Moving ostinati in the instruments is shown in "Rain on the Green Grass", in a pentatonic on "F". More examples of ostinati are given for "Cock a Doodle Do" which are appropriate for many pieces improvised in a major scale pattern. The particular scale here is "D" major. Rhythmic sound gesture patterns are given for this piece, which may also fit other rhymes in rhythms of 2 or 4.

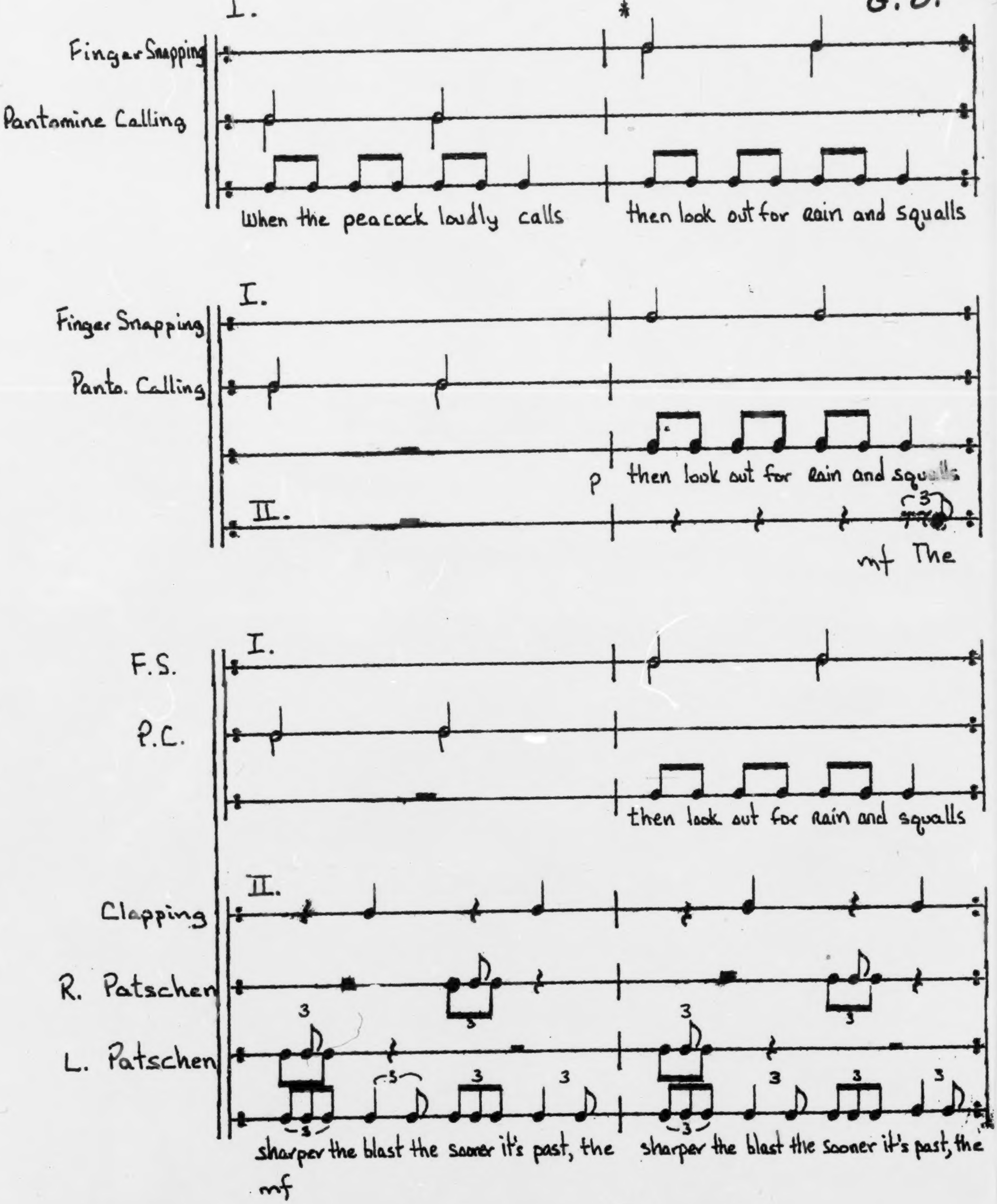
In the examples of the "Riddles", a larger compositional form emerges. The total fills out the rondo form. Each individual part is a small through-composed phrase. The reoccurance of "Riddle me, riddle me, what is that? etc", can give rise to even many other riddle improvisations. The ones presented here are all from Mother Goose. The answers were given by using other literary material in turn. Notice the solution sources. These can be put in composition.

The selection from the original Orff-Schulwerk books of Carl Orff has been given here for the purpose of showing full vocal and instrumental composition using the parallel movement in harmony. This is supported by a bordun bass possible for string bass or xylophone. The spirit of the story of Saint Martin is retained in this translation which seems inseparable from the mood of the music. Even with a set piece like this, the amount of freedom which should be allowed in fulfilling the orchestration is very great. The story will grow in meaning as the melody is sung over and over. A rather strict attention should be given to the hemiola rhythm used in the interlude section. Other instrumentation can be made, but the charm of the uneven rhythm can be appreciated only in strict adherence to the pattern.

"Omnia Tempus Habent", was worked out with the Bellflower High School exploratory Orff-Schulwerk class. An original composition by Carl Orff set in Latin and German, the piece was re-set into Latin and King James Bible translation by Frau Orff. The original tympani line is retained. This kind of composition should be done with strict adherence to given rhythm and speech. It can be an inspiration for other kinds of settings for Biblical or declamatory work.

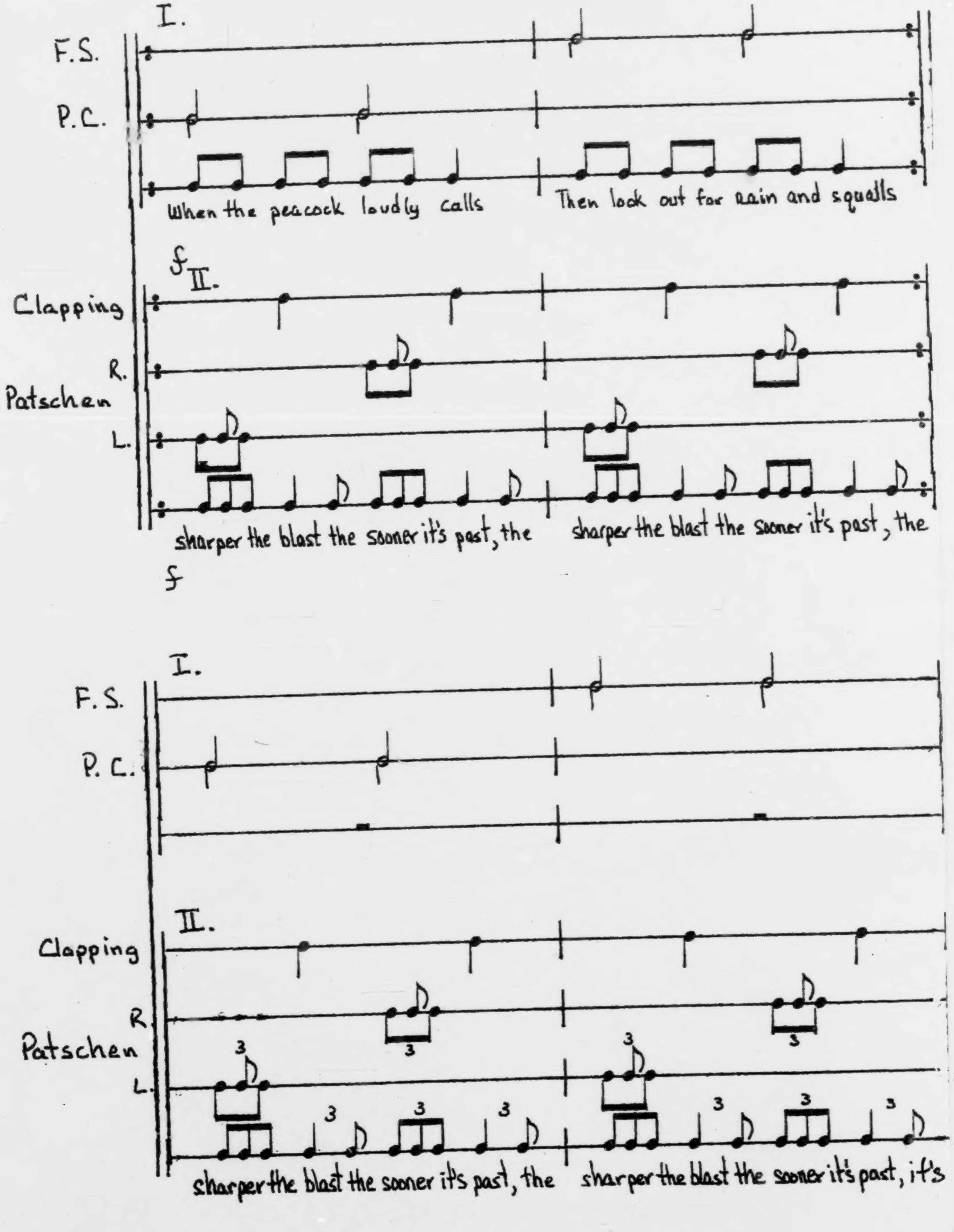
SPEECH CANON

G.O.

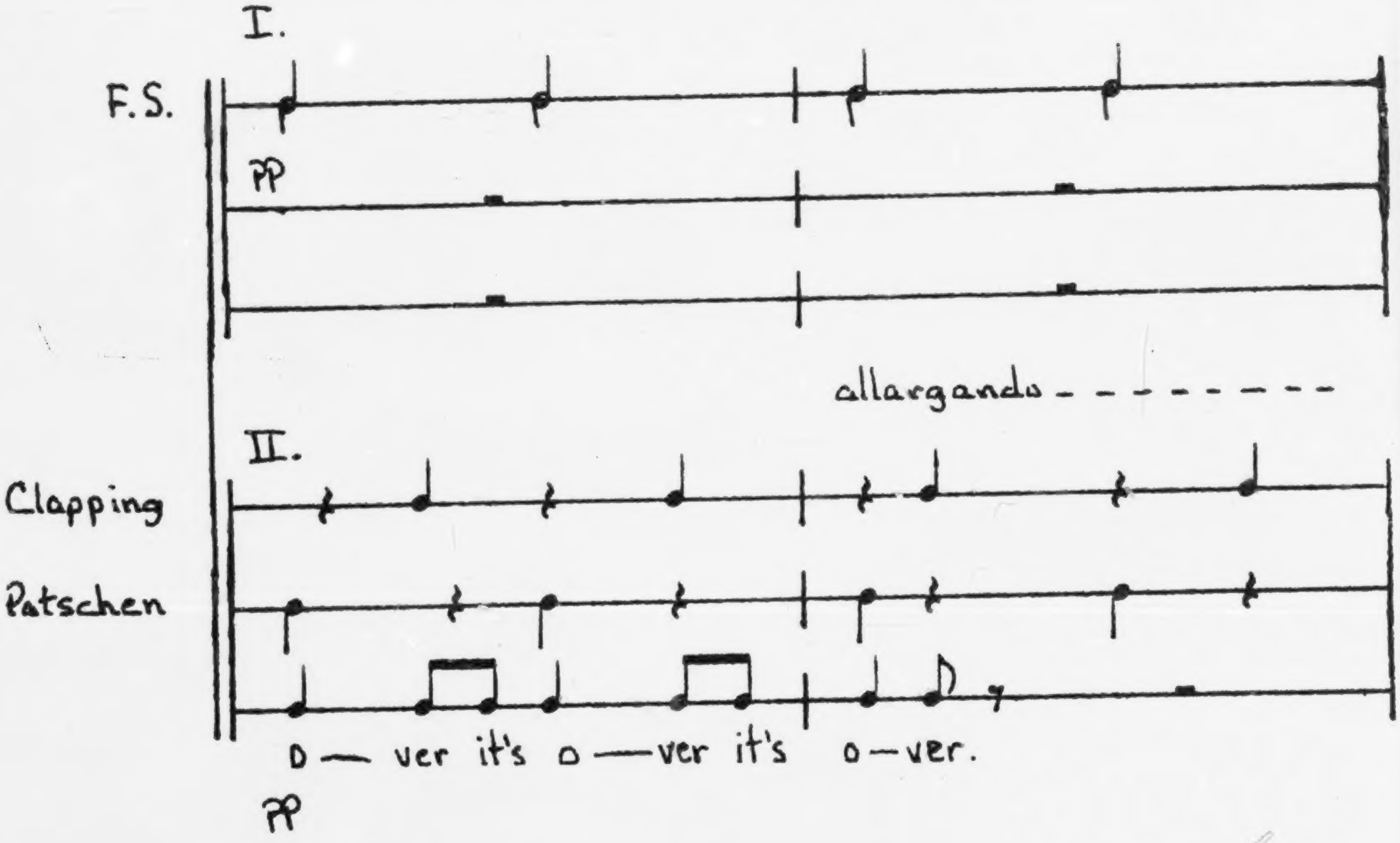

I.
*
Finger Snapping
Pantomine Calling
When the peacock loudly calls
then look out for rain and squalls
I.
Finger Snapping
Panto. Calling
p
then look out for rain and squalls
II.
3
mf The
I.
F.S.
P.C.
then look out for rain and squalls
II.
Clapping
R. Patschen
L. Patschen
3
sharper the blast the sooner it's past, the
sharper the blast the sooner it's past, the
mf

* looking and snapping - to right, to left

SPEECH CANON


I.
F.S.
P.C.
When the peacock loudly calls
Then look out for rain and squalls
f
II.
Clapping
R.
Patschen
L.
sharper the blast the sooner it's past, the
sharper the blast the sooner it's past, the
f
I.
F.S.
P.C.
II.
Clapping
R.
Patschen
L.
3
sharper the blast the sooner it's past, the
sharper the blast the sooner it's past, it's

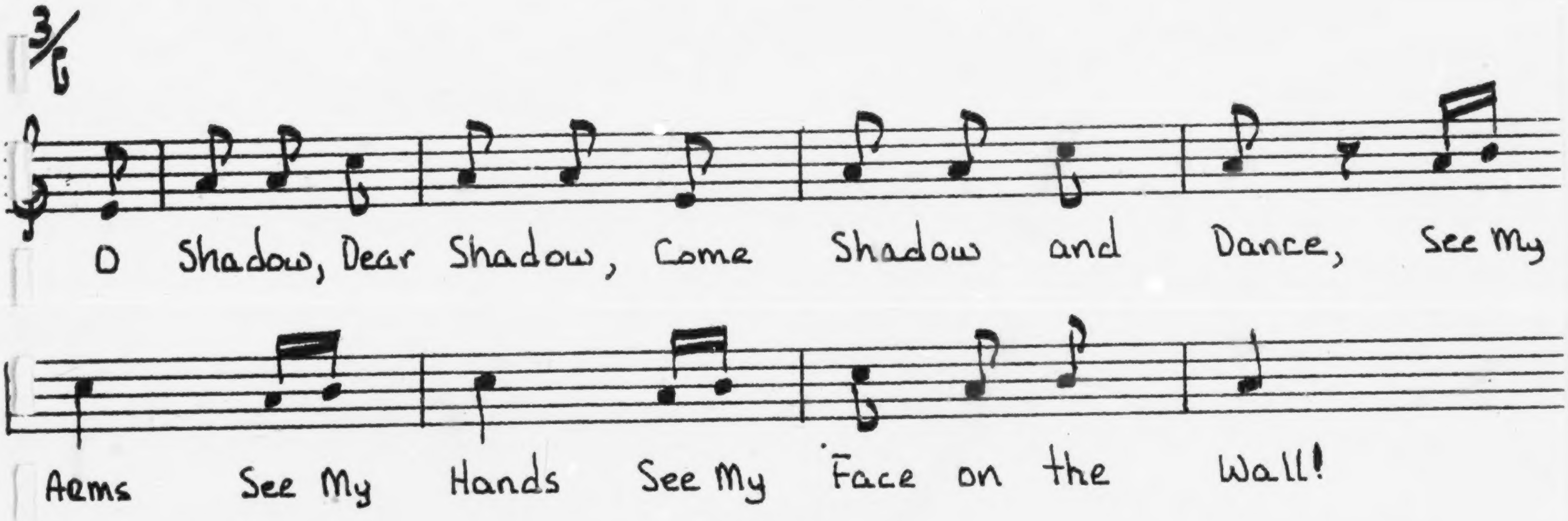
3.


I.
F.S.
pp
allargando - - - - - - - - -
II.
Clapping
Patschen
o — ver it's o — ver it's o – ver.
pp

Me and Mine

McM.W

Improvisations on a Poem with Kindergartners

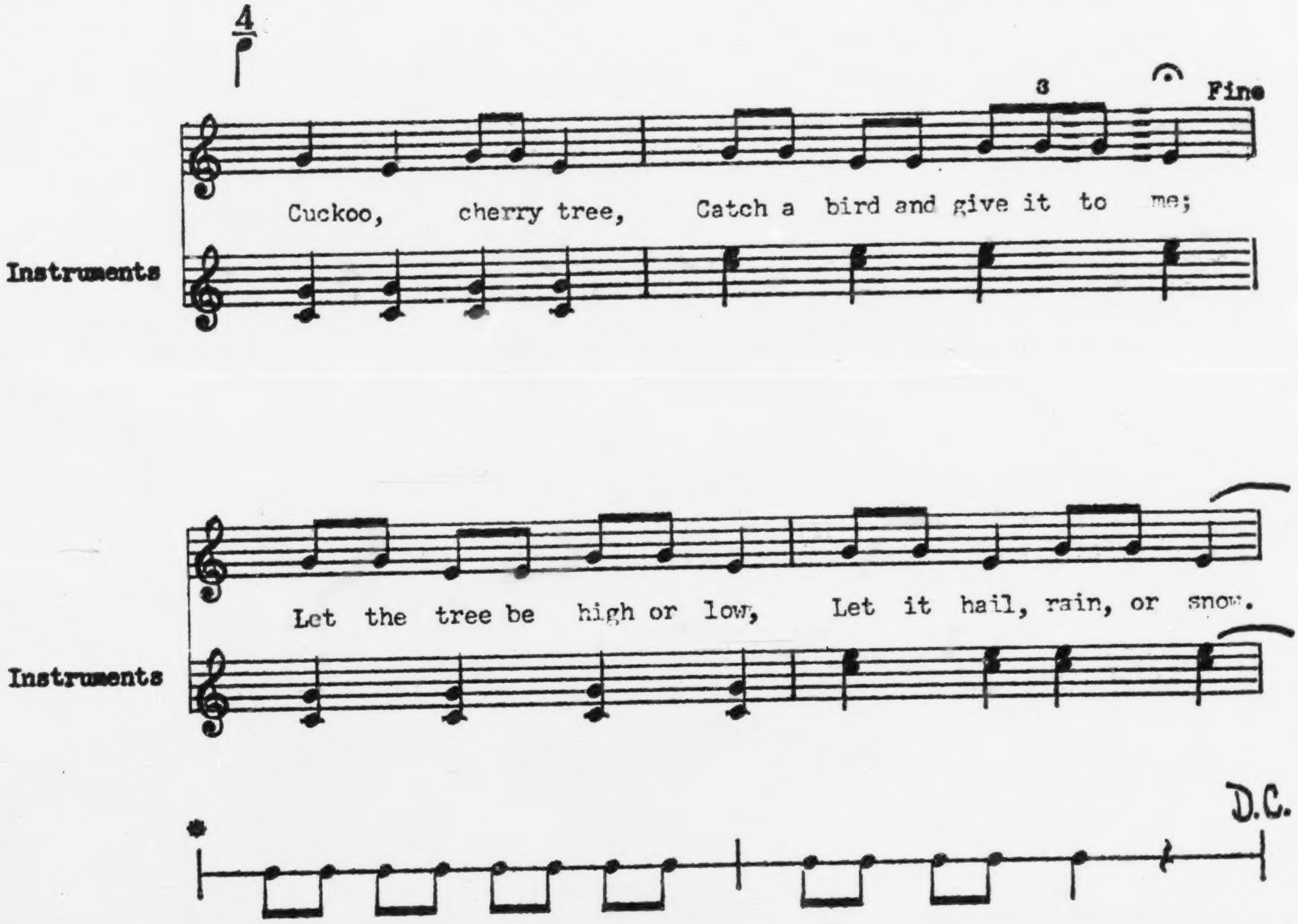

3/8
O Shadow, Dear Shadow, Come Shadow and Dance, See My
Arms See My Hands See My Face on the Wall!

ALTERNATE WORDS:

O Shadow, Dear Shadow, Come Shadow and Dance,
In the Fire, In the Fire, In the Fire Let Us Prance!

O Shadow, Dear Shadow, Come Shadow and Dance,
Come Up, Come Down, Come Round and Round!

O Shadow, Dear Shadow, Come Shadow and Dance,
See Me! See Me! You're Mine! You're Mine!

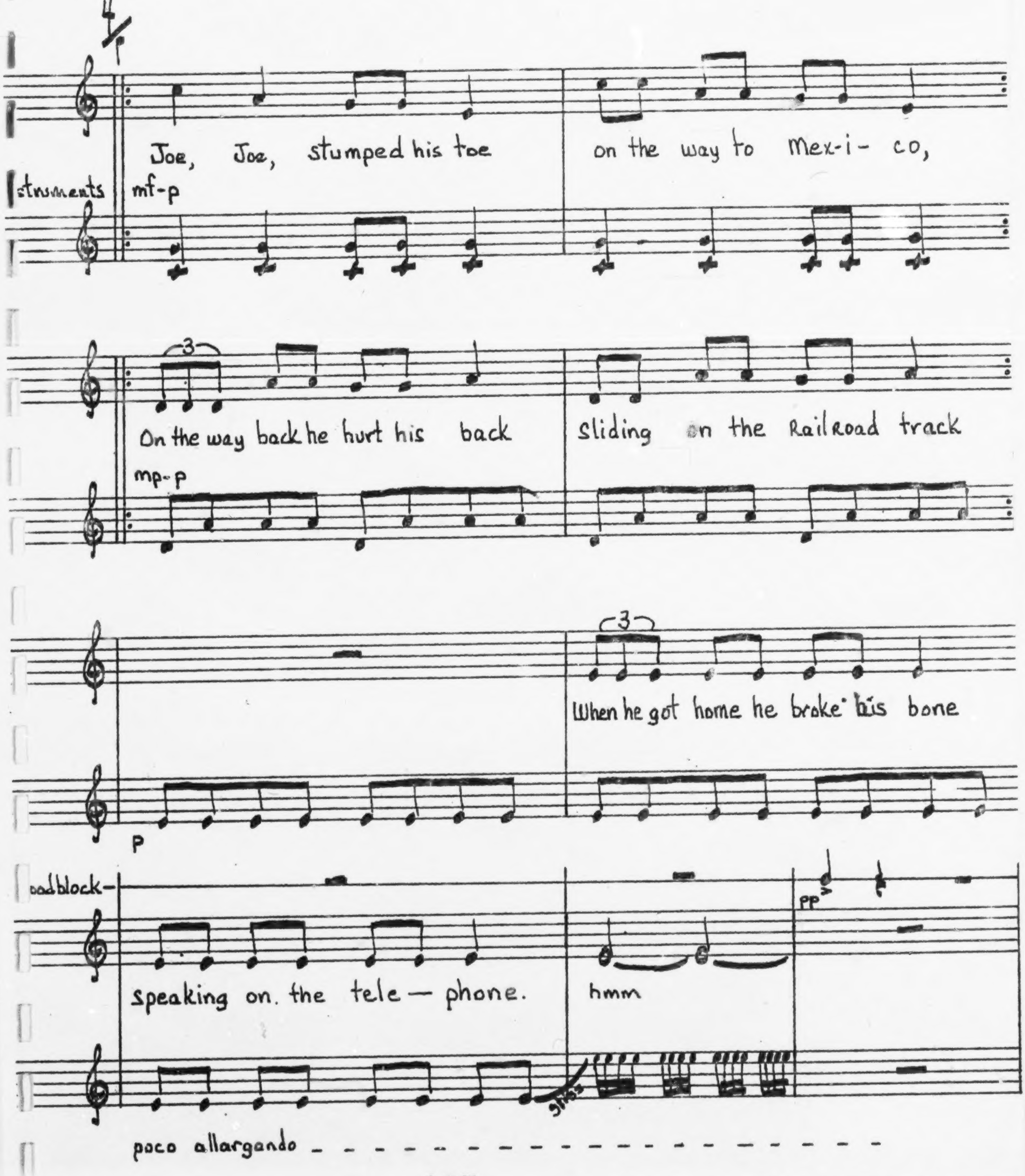


4
3
Fine
Cuckoo, cherry tree, Catch a bird and give it to me;
Instruments
Let the tree be high or low, Let it hail, rain, or snow.
Instruments
*
D.C.

* Interlude: A child may choose "hail", "rain", or "snow".

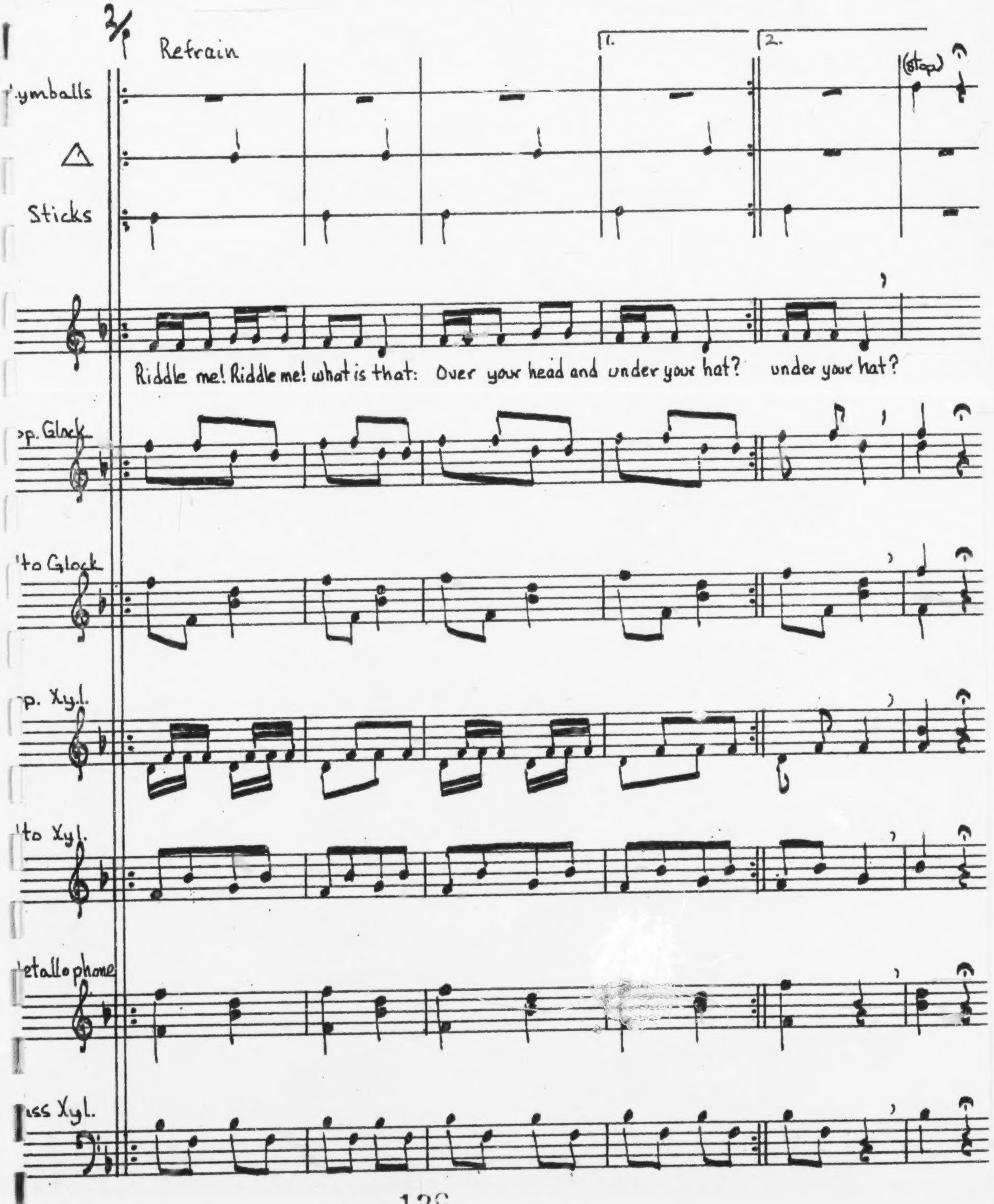
"hail" = woodblock
"rain" = hand-drum
"snow" = bells

Joe, Joe, Stumped His Toe

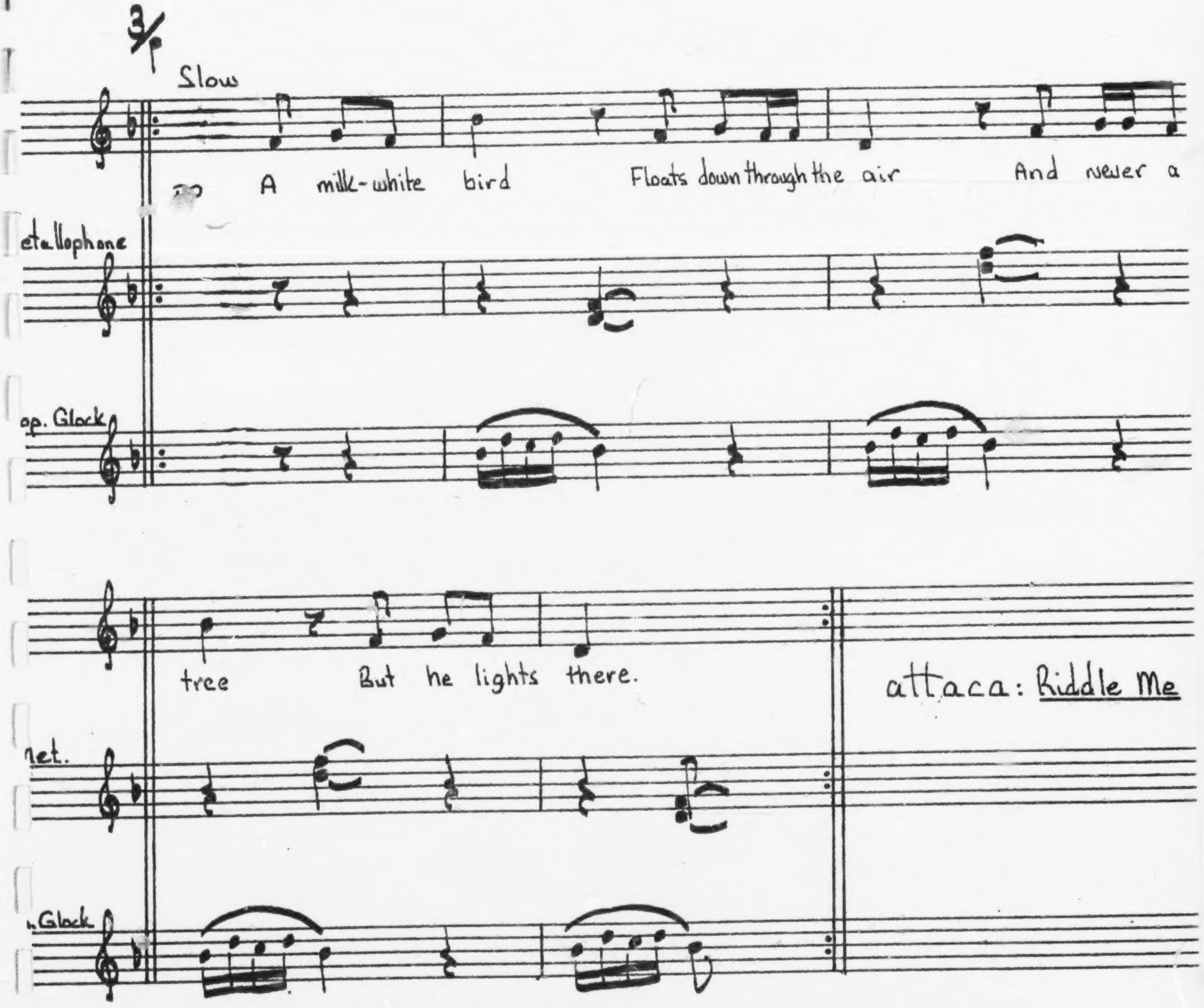

4/p
struments
mf-p
Joe, Joe, stumped his toe
on the way to Mex-i- co,
3
On the way back he hurt his back
sliding on the Railroad track
mp-p
p
3
When he got home he broke his bone
oodblock-
speaking on. the tele — phone.
hmm
pp
poco allargando

Riddles

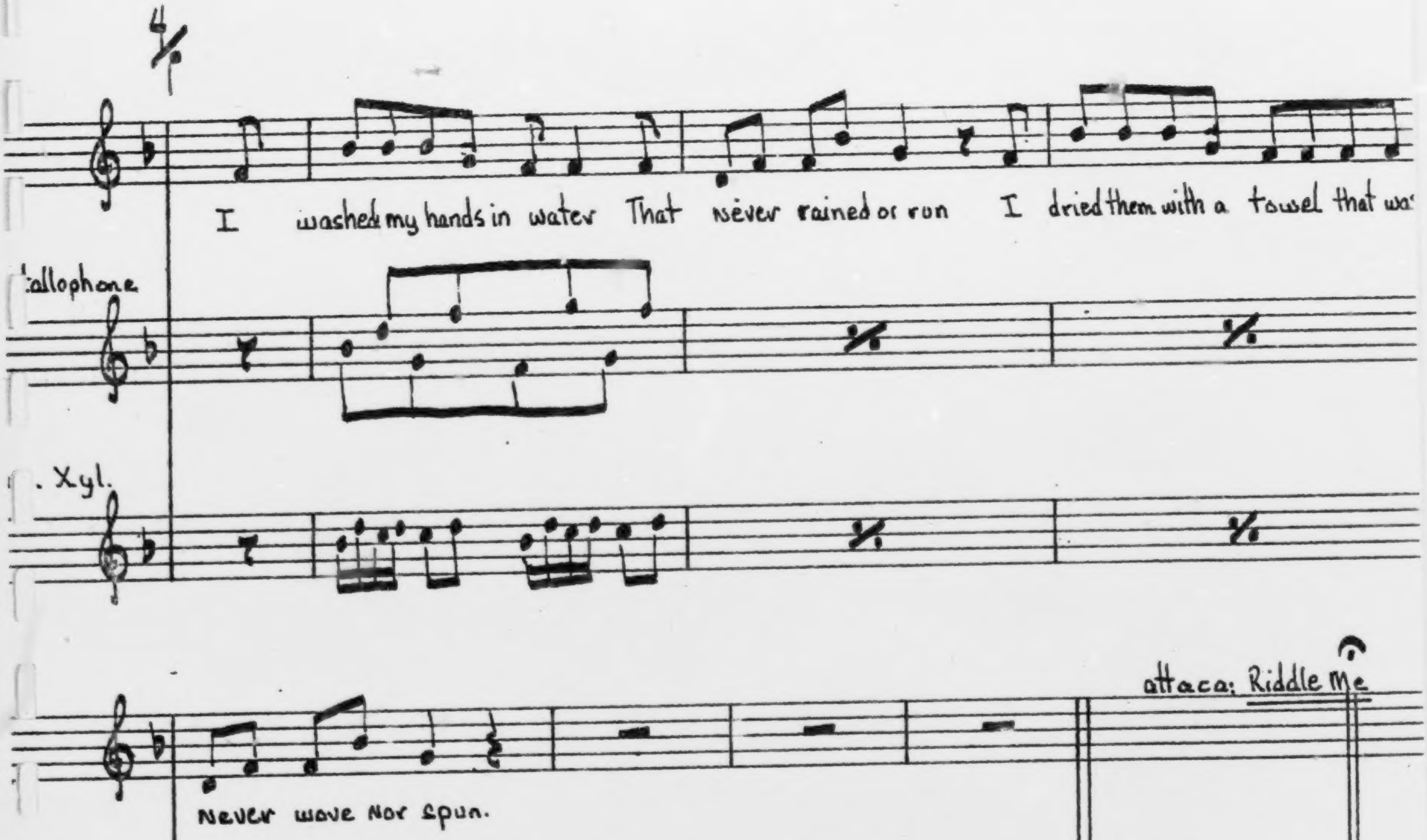
G.O.


3/4
Refrain
1.
2.
(stop)
ymballs
Sticks
Riddle me! Riddle me! what is that: Over your head and under your hat? under your hat?
p. Glock
lto Glock
p. Xyl.
lto Xyl.
etallophone
ss Xyl.

Riddle No. 1 - A milk white bird

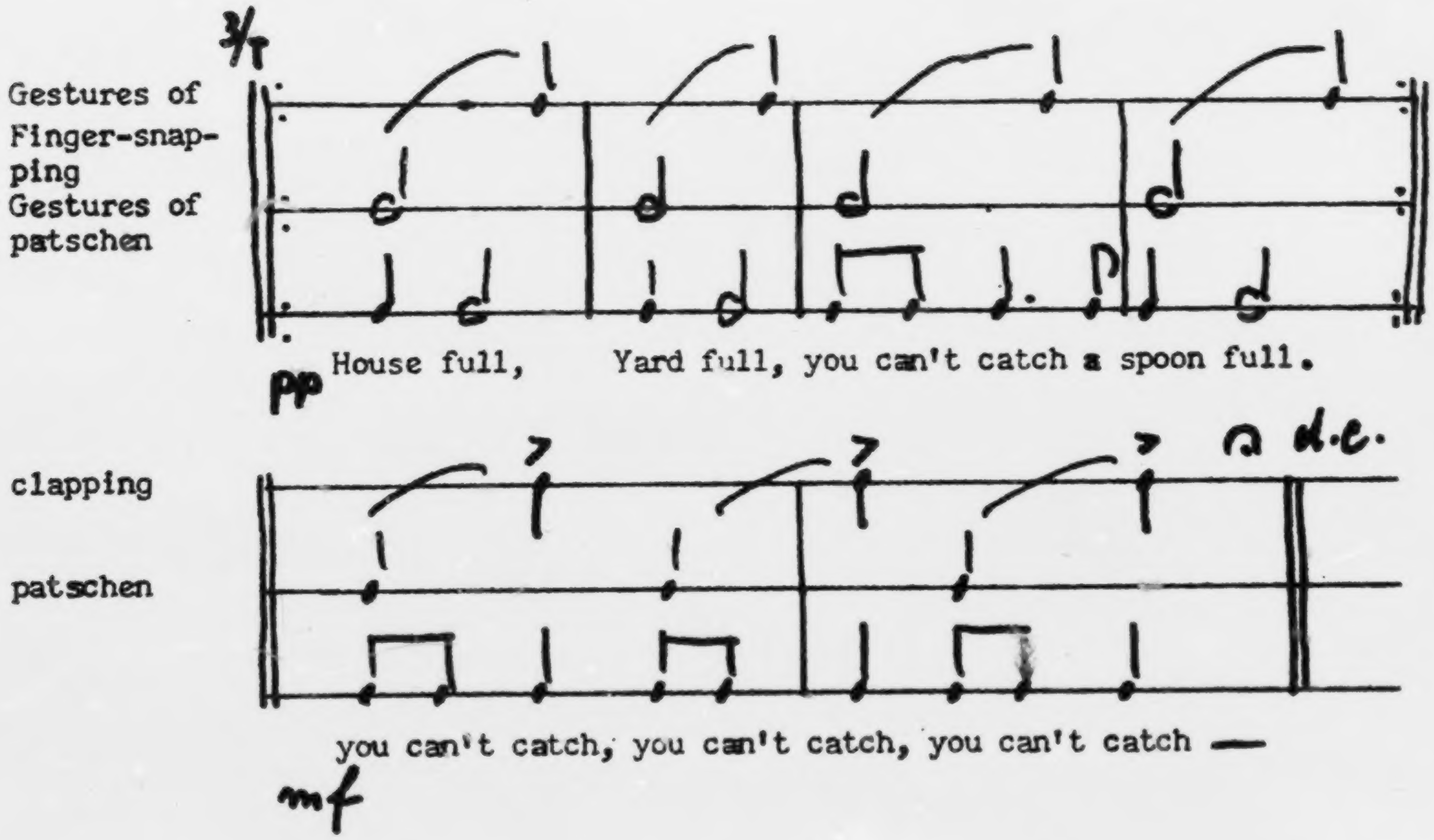

3/♩
Slow
A milk-white bird Floats down through the air And never a
tree But he lights there.
etallophone
op. Glock
et.
. Glock
attaca: Riddle Me

Riddle No. 2 - I washed my hands...

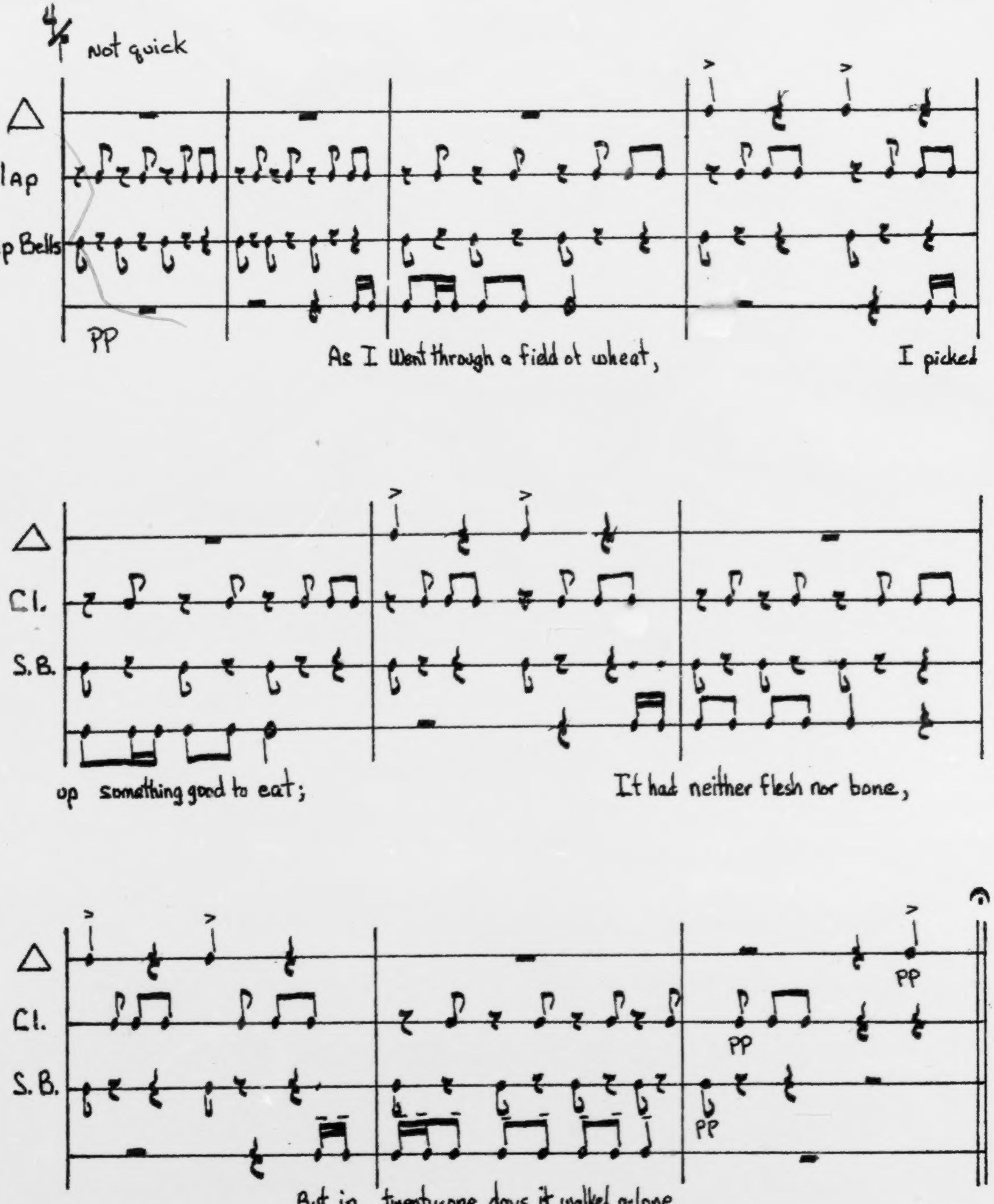


I washed my hands in water That never rained or run I dried them with a towel that wa
allophone
. Xyl.
attaca: Riddle Me
Never wove Nor spun.
t.
allargando
Xyl.

Riddle 3

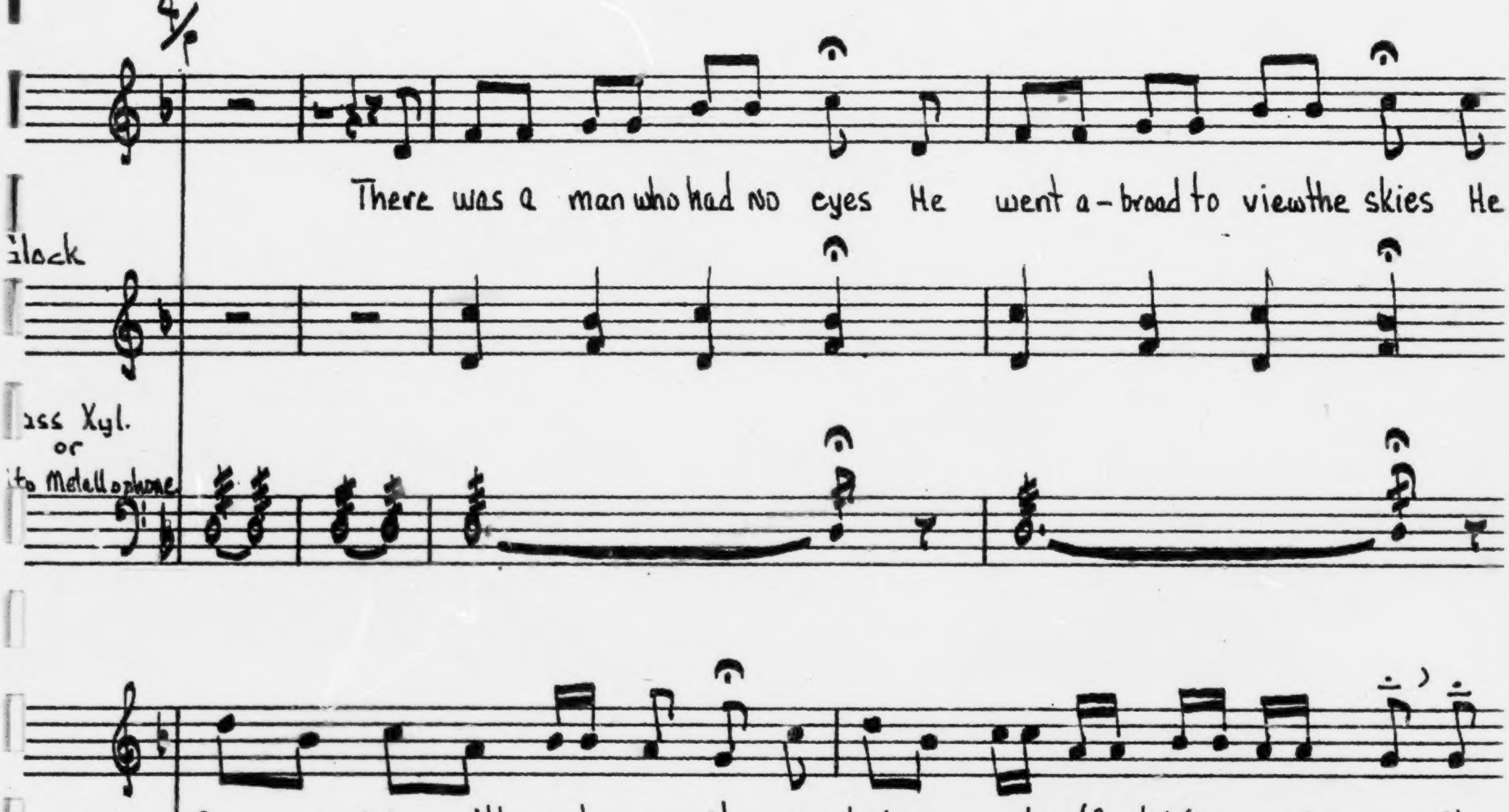

3/4
Gestures of Finger-snapping
Gestures of patschen
House full, Yard full, you can't catch a spoon full.
pp
clapping
patschen
d.c.
you can't catch, you can't catch, you can't catch —
mf

Riddle No. 4 - As I went through...


4/4 not quick
△
Clap
*Step Bells
pp
As I went through a field of wheat,
I picked
up something good to eat;
It had neither flesh nor bone,
Cl.
S.B.
pp
But in twenty-one days it walked a-lone.

* Jingle Bells on Shoes

Riddle No. 5 - There was a man...


4/p
There was a man who had no eyes He went a-broad to view the skies He
lock
ass Xyl.
or
to Metallophone
Saw a tree with apples on it. He took no apples off yet left no apples on it.
lock
Rit. - - - -
ass Xyl.

attaca
"Riddle Me"

The solution of the riddles -

1. There is a trinity of loveliest things:
Moon, flowers - and now I go
To find the third, - the snow.

2. Play about, do
from grass-leaf to grass-leaf!
Jewels of dew!

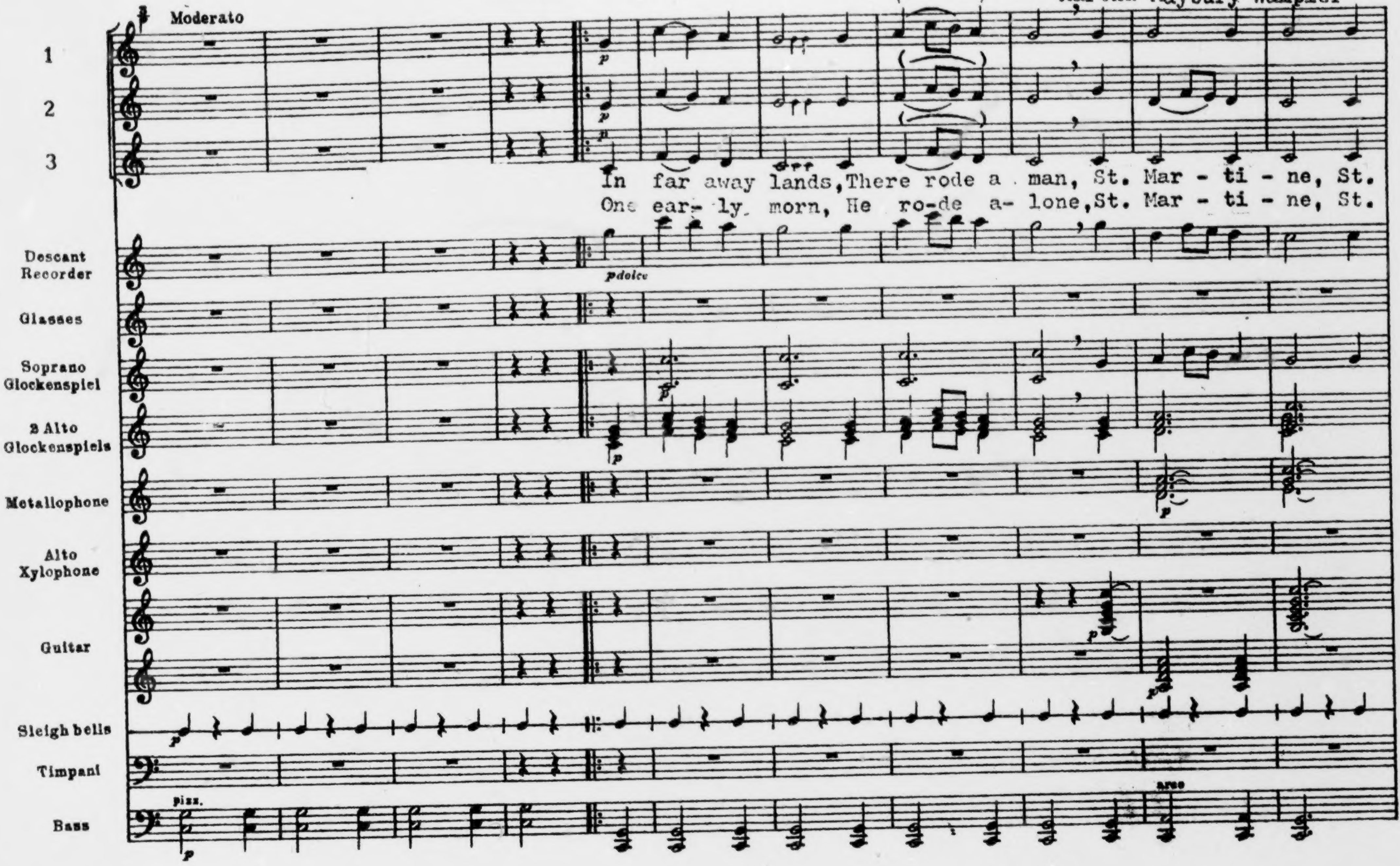
3, The fog comes
on little cat feet.

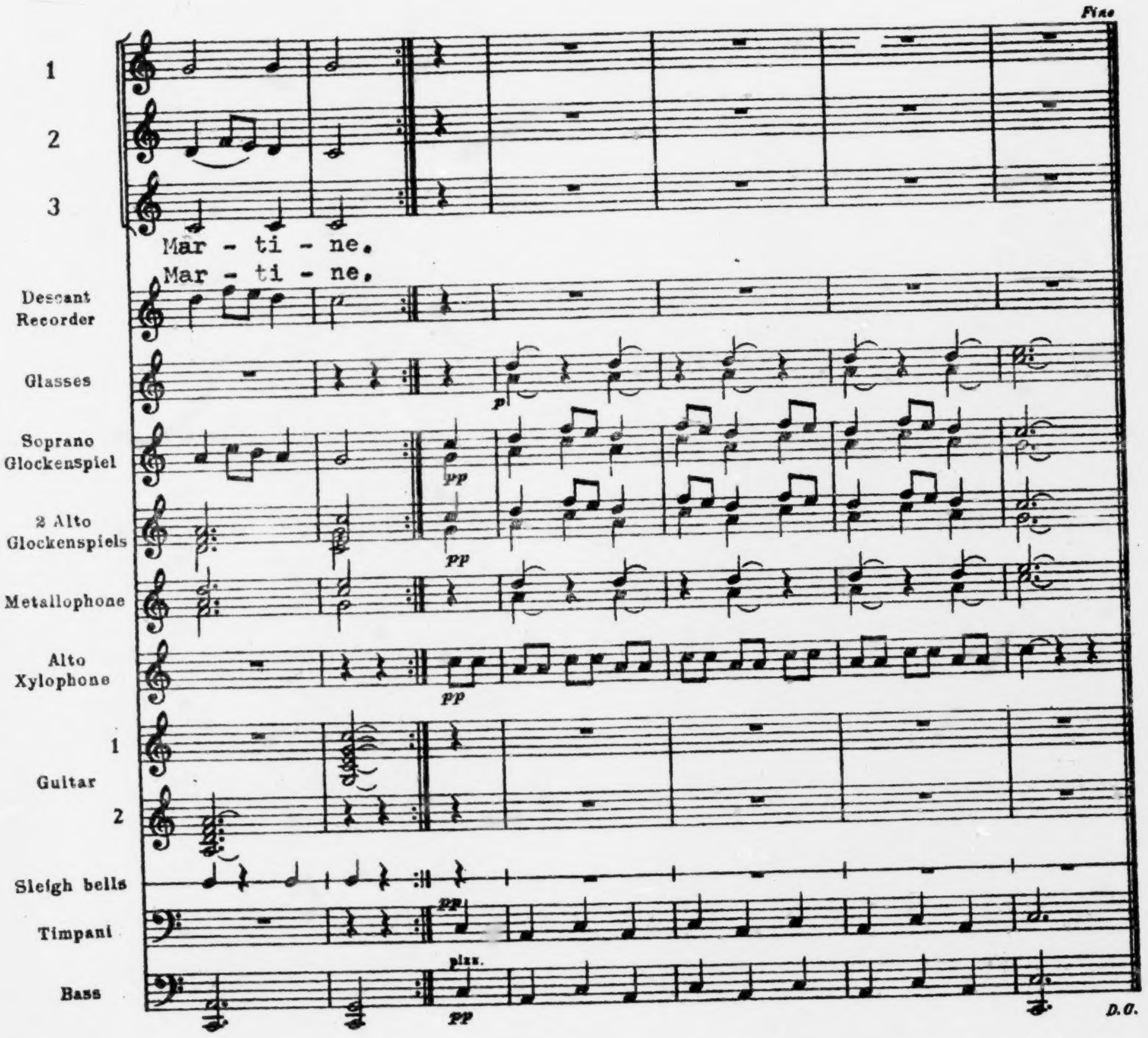
4. Which is first:
The chicken or the egg?

5. For this riddle
we have no solution.

1, Haiku, 2. Haiku, 3. Carl Sandburg, 4. Saying

"Sankt Martine" Orff-Schulwerk, Book II
English Translation by
Gertrud Orff
Martha Maybury Wampler


Moderato
1
2
3
In far away lands, There rode a man, St. Mar - ti - ne, St.
One ear- ly morn, He ro-de a- lone, St. Mar - ti - ne, St.
Descant Recorder
p dolce
Glasses
Soprano Glockenspiel
2 Alto Glockenspiels
Metallophone
Alto Xylophone
Guitar
Sleigh bells
Timpani
Bass
pizz.
arco


Fine
1
2
3
Mar - ti - ne.
Mar - ti - ne.
Descant Recorder
Glasses
p
Soprano Glockenspiel
pp
2 Alto Glockenspiels
pp
Metallophone
Alto Xylophone
pp
1
Guitar
2
Sleigh bells
Timpani
pp
pizz.
Bass
pp
D.C.

III.

Along the wide road
A poor beggarman lay
Share with me I pray
Share with me I pray.

IV.

What shall I share
My poor man I pray
St. Martine
St. Martine.

V.

He took off his coat
And he rent it in two
St. Martine
St. Martine.

VI.

Now take here my coat
My poor man I pray
St. Martine said
St. Martine said.

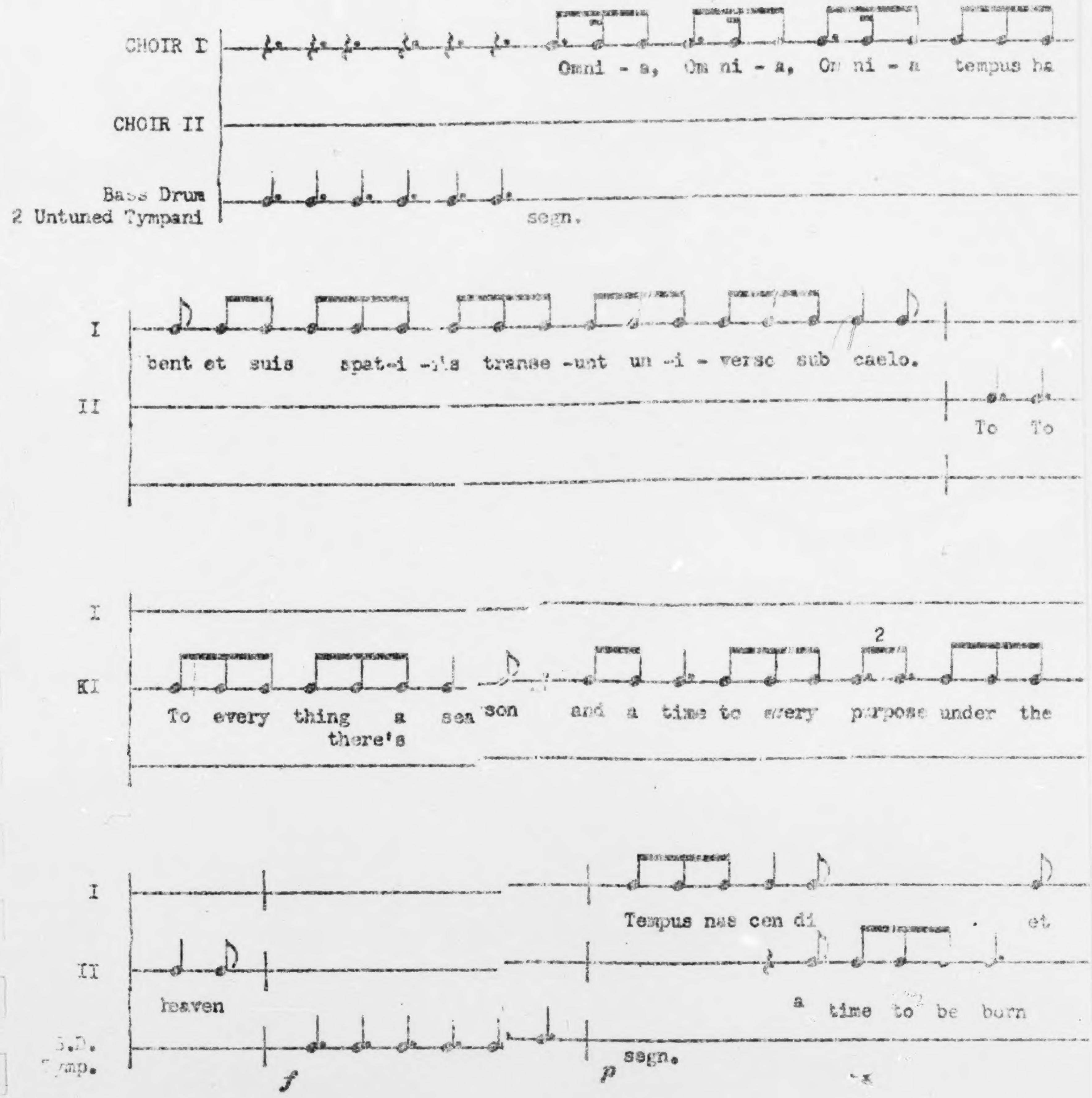
VII.

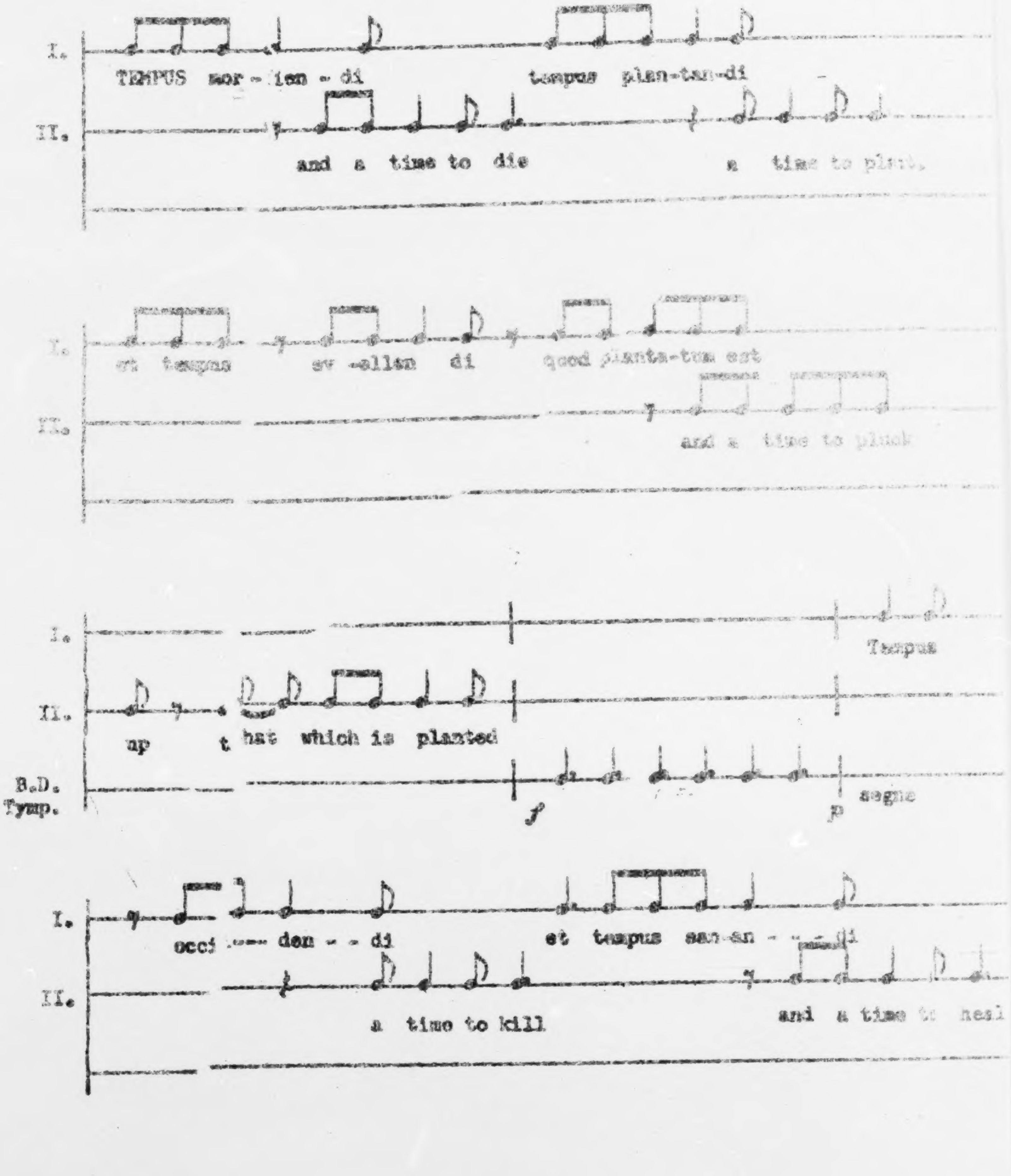
The poor man looked up
St. Martine knew
He'd shared with the Lord
He'd shared with the Lord.

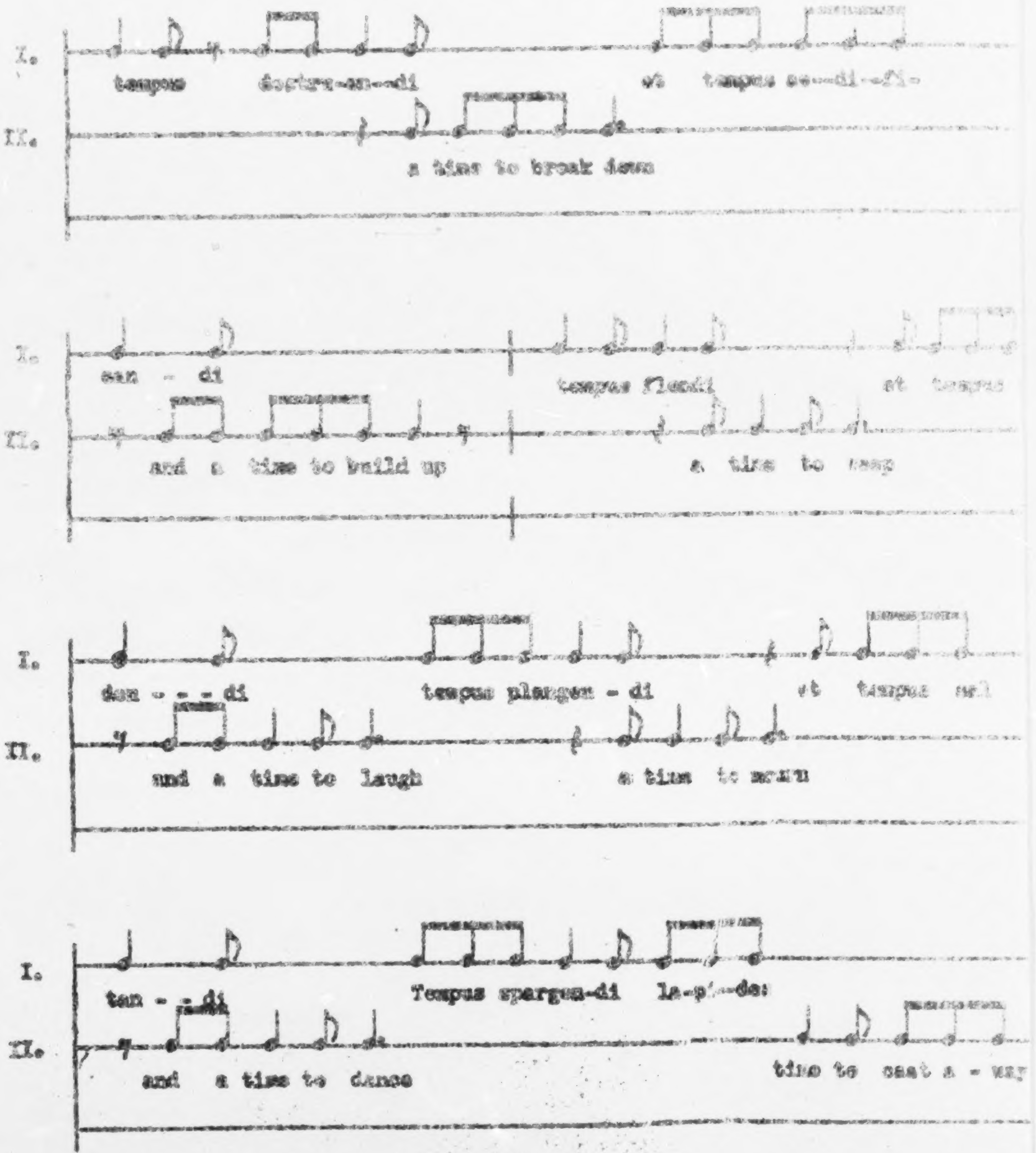
OMNIA TEMPUS HABENT

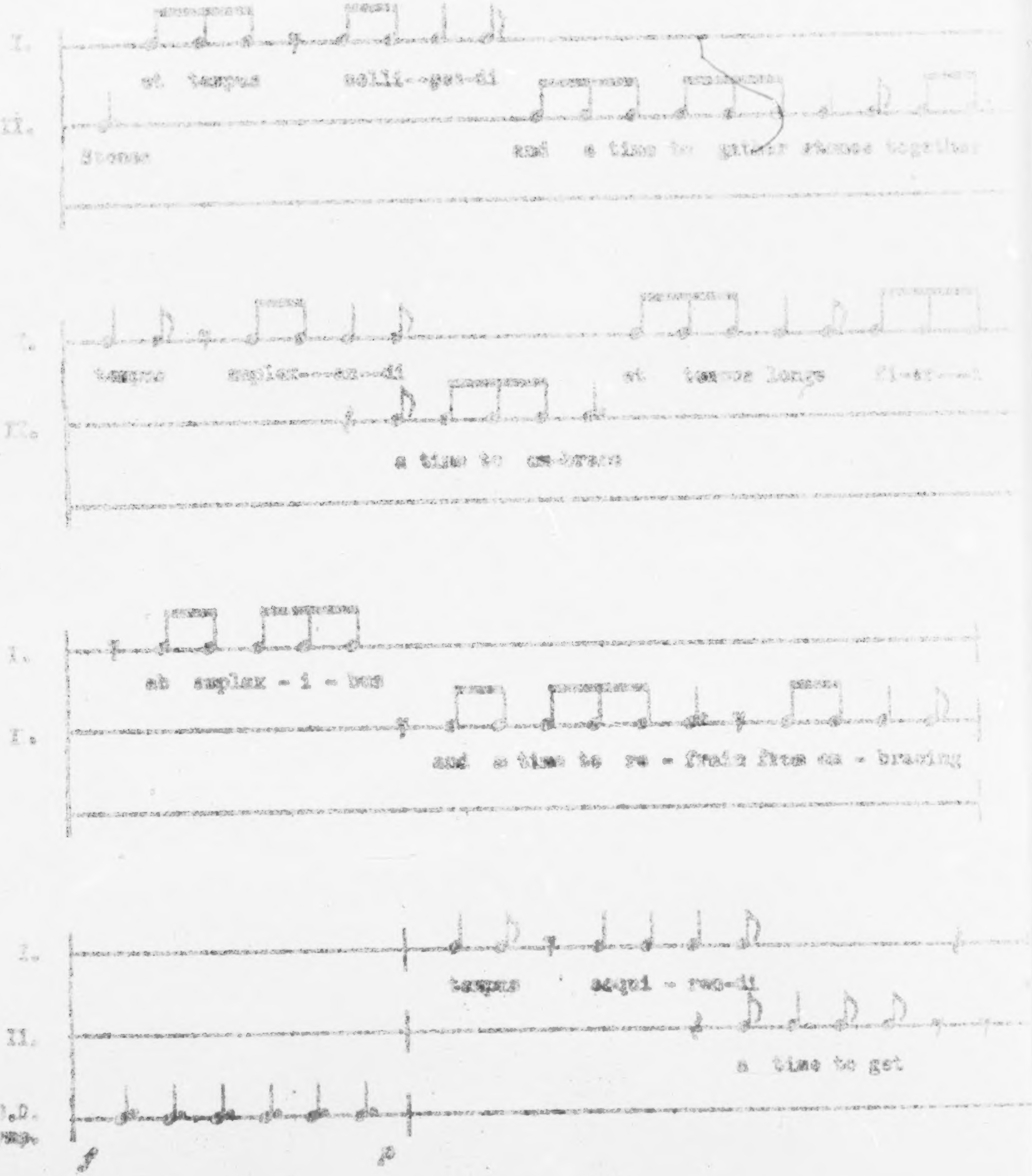
Carl Orff

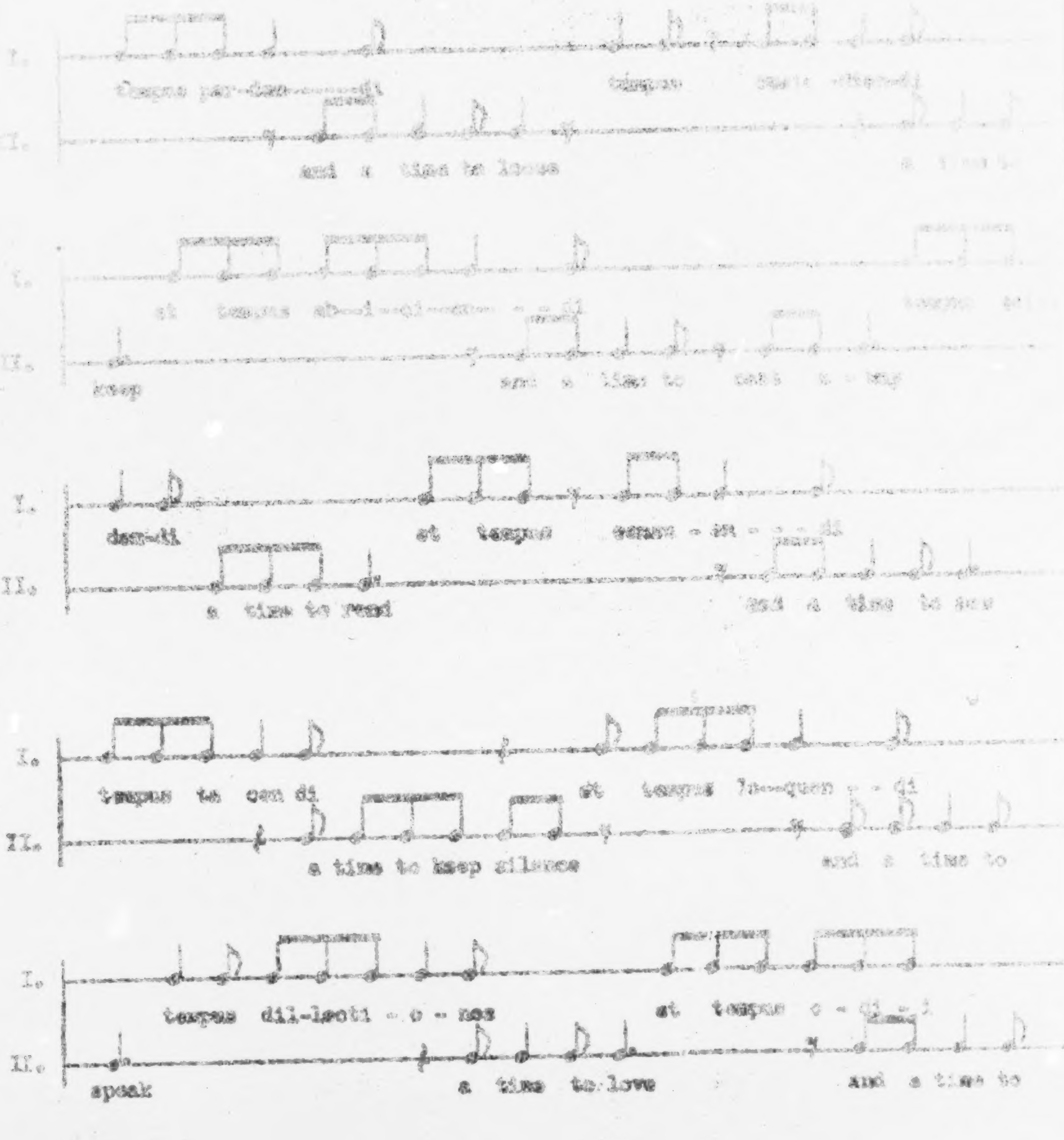
King James setting by Gertrud Orff

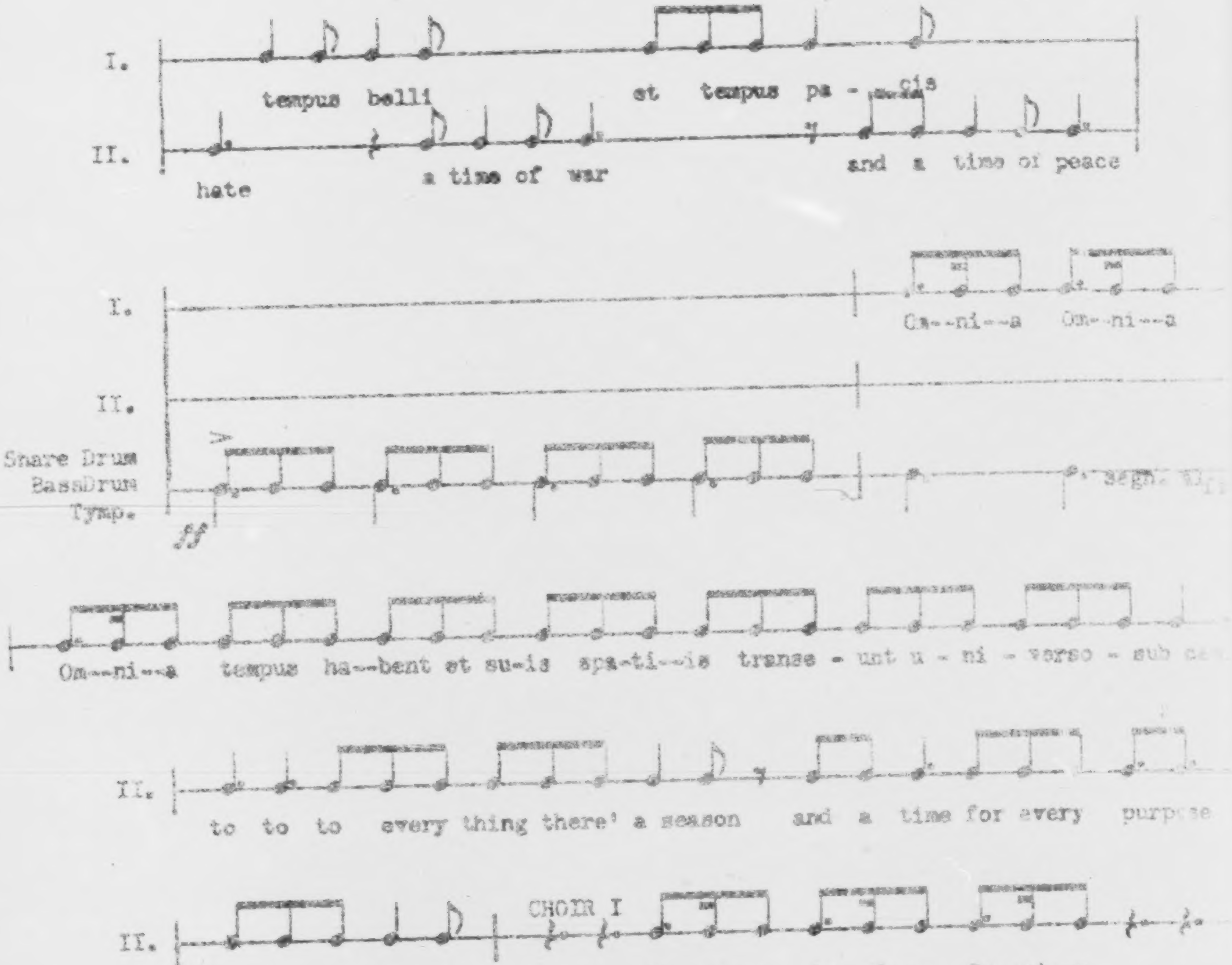

CHOIR I
CHOIR II
Bass Drum
2 Untuned Tympani
Omni - a, Om ni - a, Om ni - a tempus ha
segn.
I
II
bent et suis spat-i-is transe-unt un-i-verse sub caelo.
To To
To every thing there's a sea son and a time to every purpose under the
2
heaven
Tempus nas cen di et
a time to be born
S.D.
Tymp.
f
p
segn.


I.
TEMPUS mor - ien - di
tempus plan-tan-di
II.
and a time to die
a time to plant,
I.
et tempus ev -ellen di
quod planta-tum est
II.
and a time to pluck
I.
Tempus
II.
up that which is planted
B.D.
Tymp.
f
p
segue
I.
occi --- den - - di
et tempus san-an - - - di
II.
a time to kill
and a time to heal


I.
tempus destru-en--di
et tempus ae--di--fi-
II.
a time to break down
I.
can - di
tempus flendi
et tempus
II.
and a time to build up
a time to weep
I.
den - - - di
tempus plangen - di
et tempus sal
II.
and a time to laugh
a time to mourn
I.
tan - - di
Tempus spargen-di la-pi-de:
II.
and a time to dance
time to cast a - way


I.
et tempus colli-gen-di
II.
Stones
and a time to gather stones together
I.
tempus amplex-an-di
et tempus longe fi-er-i
II.
a time to em-brace
I.
ab amplex-i-bus
I.
and a time to re-frain from em-bracing
I.
tempus acqui-ren-di
II.
a time to get
B.D.
Tymp.
f
p

I.
II.
tempus per-den----di
tempus custo-diendi
and a time to loose
a time to
et tempus ab-i-ci-en - - di
tempus sc
keep
and a time to cast a - way
den-di
et tempus con-su - en - - di
a time to rend
and a time to sew
tempus ta-cen-di
et tempus lo-quen - - di
a time to keep silence
and a time to
tempus di-lecti - o - nes
et tempus o - di - i
speak
a time to love
and a time to


I.
tempus belli et tempus pa - cis
II.
hate a time of war and a time of peace
I.
Om--ni--a Om--ni--a
II.
Snare Drum
BassDrum
Tymp.
ff
segn.
Om--ni--a tempus ha--bent et su-is spa-ti--is transe - unt u - ni - verso - sub ce
II.
to to to every thing there' a season and a time for every purpose
II.
under the heaven
CHOIR I
Om--ni--a Om--ni--a Om--ni--a
Perc.
CHOIR II
CHOIR I
Om--ni---a Om--ni--a
Perc.

RECOMMENDED CHILDREN'S MATERIAL

Dr. Deal Flower, Consultant
Department of English
University of Southern California

From: Touch Blue: Crowell Publishing
Edited: Lillian Morrison

Love Charms and Chants

If I am to marry rich,
Let me hear a cock crow.
If I am to marry poor,
Let me hear a hammar blow.

If I am to marry far,
Let me hear a bird cry.
If I am to marry near,
Let me hear a cow low.
If I am to single die,
Let me hear a knocking by.

Sayings, Signs and Spells

Laugh before it's light
You'll cry before it's night.

Go to bed first,
A golden purse.
Go to bed second,
A golden pheasant;
Go to bed third,
A golden bird.

Cuckoo, cherry tree,
Catch a bird and give it to me;
Let the tree be high or low,
Let it hail, rain, or snow.

Sayings, Signs and Spells

Gray goose and gander,
Waft your wings together
And carry the good king's daughter
Over the one-strand river.

Cuckoo, cuckoo, what do you do?
In April I open my bill;
In May I sing all day;
In June I change my tune;
In July away I fly;
In August away I must.

Auguries and Sayings

If the moon shows a silver shield
Be not afraid to reap your field.

A swarm of bees in May
Is worth a load of hay;
A swarm of bees in June
Is worth a silver spoon;
A swarm of bees in July
Is not worth a fly.

SELLING A HORSE

Four white feet, sell him right away;
Three white feet, keep him not a day;
Two white feet, sell him to a friend;
One white foot, keep him to the end.

DURING A STORM

Beware of an oak
It draws the stroke.
Avoid an ash,
It courts the flash.
Creep under the thorn,
It will save you from harm.

Auguries and Sayings

Pale moon doth rain,
Red moon doth blow,
White moon doth neither rain nor snow.

Onions's skin very thin,
Mild winter coming in.
Onion's skin thick and tough,
Coming winter cold and rough.

The south wind brings wet weather,
The north wind wet and cold together,
The west wind always brings us rain,
The east wind blows it back again.

When the peacock loudly calls,
Then look out for rain and squalls.

From: Rocket In My Pocket: Holt Publishing
Edited: Carl Withers

Sayings

A big turtle sat on the end of a log
Watching a tadpole turn into a frog.

I've got a rocket
In my pocket;
I cannot stop to play.
Away it goes!
I've burnt my toes.
It's Independence Day.

Joe, Joe, stumped his toe
On the way to Mexico.
On the way back he hurt his back,
Sliding on the railroad track.
When he got home he broke a bone,
Speaking on the telephone.

The sharper the blast,
The sooner it's past.

Winter's thunder
Is the world's wonder.

Rain on the green grass,
Rain on the tree,
Rain on the housetop,
But not on me.

Sayings

I went to the animal fair;
The birds and the beasts were there;
The big baboon by the light of the moon
Was combing his auburn hair.

A horse and a flea and three blind mice
Sat on a curbstone shooting dice.
The horse he slipped and fell on the flea.
The flea said, "Whoops, there's a horse on me."

The racoon's tail is ring-around,
The possum's tail is bare;
The rabbit has no tail at all,
But a great big bunch of hair.

Oh, there's not much sense,
Sitting on a fence,
All by yourself in the moonlight.

I should worry, I should care,
I should marry a millionaire;
He should die, I should cry--
Then I'd marry a richer guy.

Riddles

Riddle me! riddle me! What is that:
Over your head and under your hat?

A milk-white bird
Floats down through the air.
And never a tree
But he lights there.
(Snow)

Riddles

I washed my hands in water
That never rained or run;
I dried them with a towel
That was never wove nor spun.
(Dew and sun)

As I went through a field of wheat,
I picked up something good to eat;
It had neither flesh nor bone,
But in twenty-one days it walked alone.
(an egg)

A Taunt

Johnny bum-bonny
Tee-onny go fonny
Tee-legged tie-legged
Bow-legged Johnny.

A Brag

I'll tell you the truth!
Don't think I'm lying.
I have to run backwards
To keep from flying.

When you get married
And live on a hill,
Send me a kiss
By the whippoorwill.

A Love Charm

I see the moon, the moon sees me,
The moon sees somebody I want to see.

Rocket in My Pocket

Humor

One bright morning in the middle of the night
Two dead boys got up to fight.
Back to back they faced each other,
Drew their swords and shot each other.
A deaf policeman heard the noise
And came and killed those two dead boys.

It was midnight on the ocean,
Not a streetcar was in sight.
I walked into a drugstore
To try to get a light.
The man behind the counter
Was a woman old and gray,
Who used to peddle shoestrings
On the road to Mandalay.

I had a little brother
No bigger than my thumb;
I put him in the coffee pot--
He rattled like a drum.

Lift the nozzle
To your muzzle,
And let it swizzle
Down your guzzle.

Rimbles - Publisher: Doubleday
Edited: Patricia Evans

A Jump-Rope Rhyme

Mother, Mother, I am ill,
Call the doctor over the hill.
In came the doctor,
In came the nurse,
In came the lady
With the alligator purse.
"Measles", said the doctor.
"Mumps", said the nurse.
"Nothing", said the lady
With the alligator purse.

Counting-out Rhymes to choose who's it

Engine, engine number nine
Running on Chicago line
If she's polished
How she'll shine!
Engine, engine number nine.

Engine, engine number nine
I am silver, I am fine.
When I stare along the track
People stand and stare right back.

Traditional Taunt

Here comes the bride
Big, fat, and wide.
Look how she wobbles from side to side.
Here comes the groom,
Skinny as a broom,
He'd wobble, too, if he had any room.

Poetry

From Langston Hughes:

Songs that break

. . .
Dimmed too soon.

Gather out of star-dust

. . .

Not for sale.

Poetry

From Carl Sandburg:

The fog comes

. . .

and then, moves on.

From Songbag: (Irish Lullaby)

Sh-ta-ra-dah-dey, sh-ta-dey,
Times is mighty hard.

etc.

From Lomak's Cowboy Songs: "The Desperado"

I'm a howler from the prairies of the West
If you want to die with terror, look at me.

etc.

From E. E. Cummings:

Now the ears of my ears awake and
Now the eyes of my eyes are opened.

Sweet spring is your
Time is my time is our

etc.

The voice of the last cricket
across the first frost

etc.

Poetry

From E.E. Cummings:

in Just

. . .

puddle-wonderful

. . .

"I could not sing"

From: The Reading of Poetry; Sheldon, Lyons, Rouault;
Allyn and Bacon, Inc., 1963
Lean Out of the Window; Hannum, Reed;
Atheneum, 1966, N.Y.

THE SNOW FALL

Quietness clings to the air,

. . .

Is past.

Archibald MacLeish

SPLINTER

The voice of the last cricket

. . .

It is so thin a splinter of singing.

Carl Sandburg

To see a World in a grain of sand,
And a Heaven in a wild flower,
Hold infinity in the palm of your hand,
And Eternity in a hour.

William Blake

FARMER

I hoe and I plow

. . .

In the calm and the storm and the rain.

Liberty Hyde Bailey

CLOUDS

A cloud only goes
When the wind blows.

etc.

Jean Jaszi

GOLDENHAIR

Lean out of the window,
Goldenhair;

etc.

James Joyce

From: A Rocket in My Pocket: Holt, Rinehart and Winston, N.Y., 1948

HIDE AND SEEK

Matthew, Mark, Luke and John,
Stole a pig and away they run;
The pig got loose and they stole a goose,
And all got thrown in the calaboose.

COUNTING OUT

Eenie, meenie, minie, mo,
Catch a tiger by the toe,
If he hollers let him go,
Eenie, meenie, minie, mo.

Eenie, meenie, minie, mo,
Catch a thief by the toe;
If he hollers make him pay
Fifty dollars every day.

MAGIC

Star light, star bright,
First star I've seen tonight,
Wish I may, wish I might,
Have this wish I wish tonight.

I see the moon, the moon sees me,
The moon sees somebody I want to see.

First is worst,
Second's the same,
Last is best
In every game.

Rainbow at night, sailor's delight;
Rainbow at morning, sailors take warning.

Rain before seven,
Shine before eleven.

A sunshiny shower
Won't last an hour.

April showers
Bring May flowers.

Rain, rain, go away,
Come again some other day,
Little JOHNNY wants to play.

Rub a dub dub,
Three men in a tub
The butcher, the baker,
The candlestick maker.
They all jumped over a hot potato.
Did they burn?
Did they burn?
No, no, no.

From: The Sound of Poetry, Allyn and Bacon, Inc., 1963
Mary Austin, Queenie Mills

I SEE THE MOON

I see the moon,
And the moon sees me;
God bless the moon,
And God bless me.

Unknown

MERRY-GO-ROUND

I climbed up on the merry-go-round,

. . .

Round.

Dorothy Baruch

THE SECRET SITS

We dance round in a

. . .

middle and knows.

Robert Frost

THE MAN IN THE MOON

The Man in the Moon
As he sails in the sky
is a very remarkable skipper.
But he made a mistake
When he tried to take
A drink of milk from the Dipper.
He dipped right into the Milky Way
And slowly and carefully filled it.
The Big Bear growled
And the Little Bear howled,
And frightened him so he spilled it.

Mother Goose

CLOUDS

White sheep, white sheep,
  On a blue hill,
When the wind stops
  You all stand still.

When the wind blows
  You walk away slow.
White sheep, white sheep,
  Where do you go?

Unknown

THE ANIMAL FAIR

I went to the animal fair,
The birds and beasts were there.
The big baboon, by the light of the moon,
Was combing his auburn hair.
The monkey, he got drunk,
And sat on the elephant's trunk.
The elephant sneezed and fell on his knees,
And what became of the monk, the monk?

Unknown

THE NUT TREE

I had a little nut tree,
  Nothing would it bear,
But a silver nutmeg
  And a golden pear;
The King of Spain's daughter
  Came to visit me,
And all for the sake
  Of my little nut tree.
I skipped over water,
  I danced over sea,
And all the birds in the air
  Couldn't catch me.

Mother Goose

THE OLD POND

The old pond,
  A frog
                water.

Basho

RAIN, RAIN, GO AWAY

Rain, rain, go away,
Come again another day;
Little Johnny wants to play.

Unknown

BLOW, WIND, BLOW

Blow, wind, blow!
And go, mill, go!
That the miller may grind his corn;
  That the baker may take it
  And into bread make it
And bring us a loaf in the morn.

Mother Goose

HEY, DIDDLE, DIDDLE

Hey, diddle, diddle!
The cat and the fiddle,
The cow jumped over the moon;
The little dog laughed
To see such sport,
And the dish ran away with the spoon.

Mother Goose

TO MARKET, TO MARKET

To market, to market, to buy a fat pig,
Home again, home again, jiggety jig.

To market, to market, to buy a fat hog,
Home again, home again, jiggety jog.

To market, to market, to buy a plum bun,
Home again, home again, market is done.

Mother Goose

STAR LIGHT, STAR BRIGHT

Star light, star bright,
First star I see tonight,
I wish I may, I wish I might,
Have the wish I wish tonight.

American Mother Goose

JUMP OR JINGLE

Frogs jump

. . .
I walk!

Evelyn Beyer

KEEP A POEM IN YOUR POCKET

Keep a poem in your pocket

. . .

at night when you're in bed.

Beatrice Schenk de Regniers

SEA CALM

How still,

. . .

To be so still that way.

Langston Hughes

THE SQUIRREL

Whisky, frisky,

. . .

Out it fell.

Unknown

GRIZZLY BEAR

If you ever, ever, ever meet a grizzly bear,
You must never, never, never ask him where

etc.

Mary Austin

Out of AN AFRICAN TREASURY by Langston Hughes

For Fifth and Sixth Grade Musico-Drama

AN AFRICAN FOLK TALE

The Moon, it is said, once sent an insect to men,

but men believe what Hare told them.

MATERIAL RECOMMENDED FROM EXPERIMENTAL HIGH SCHOOL ORFF-SCHULWERK CLASSES

Composition on a Poem - "Hallowe'en"
By Harry Behn

Poetry

From E. E. Cummings:

buy me an ounce and I'll sell you a pound.

. . .

here we come.

Poetry

From E. E. Cummings:

"who knows if the moon's

who knows if the moon's
a balloon, coming out of a keen city

etc.

From Langston Hughes:

In the morning the city

. . .

About its head.

SEA CALM

How still,
How strangely still

etc.

Excerpts from: "Good Morning, America,"
By Carl Sandburg
Composition by Gertrud Orff

Put up a sign!
Don't worry! It won't last,

etc.

THE LEGEND OF JOHN HENRY

Orff-Schulwerk Experimental Class
Bellflower High School
November 1966

Arranged for Study and Performance
by
Frau Gertrud Orff and Martha Maybury Wampler

From: A Treasury of American Folklore Stories,
Ballads, and Traditions of the People
Edited by B. A. Botkin 1944 Crown Publishers, N.Y.

PART I.

A. THE BIRTH OF JOHN HENRY

Now John Henry was a man, but he's long dead. The night John Henry was born the moon was copper-colored and the sky was black. The stars wouldn't shine and the rain fell hard. Forked lightning cleaved the air and the earth trembled like a leaf. The panthers squalled in the brake like a baby and the Mississippi River ran upstream a thousand miles. John Henry weighed forty-four pounds. Now John Henry was a man, but he's long dead.

B. JOHN HENRY, THE MAN

They didn't know what to make of John Henry when he was born. They looked at him and then went and looked at the river.

"He got a bass voice like a preacher," (his mama said).

"He got shoulders like a cotton-rollin' rousterbout," (his papa said).

"He got blue gums like a conjure man," (the nurse woman said).

"I might preach some," (said John Henry), "but I ain't gonter be no preacher. I might roll cotton on de boats, but I ain't gonter be no cotton-rollin' rousterbout. I might got blue gums like a conjure man, but I ain't gonter git familiar wid de sperits. "Cause my name is John Henry, and when fo'ks call me by name, dey'll know I'm a natchal man."

"His name is John Henry," (said his mamma), "Hit's a tack."

"And when you calls him by his name," (said his papa), "he's a natchal man."

So about that time John Henry raised up and stretched. "Well," (he said), "ain't hit about supper-time?"

"Sho hit's about supper-time," (said his mamma).

"And after," (said his papa).

"And long after," (said the nurse woman).

"Well," (said John Henry), "did de dogs had they supper?"

"They did," (said his mamma).

"All de dogs," (said his papa).

"Long since," (said the nurse woman).

"Well, den," (said John Henry), "ain't I as good as de dogs?"

And when John Henry said that he got mad. He reared back in his bed and broke out the slats. He opened his mouth and yowled, and it put out the lamp. He cleaved his tongue and spat, and it put out the fire. "Don't make me mad!" (said John Henry), and the thunder rumbled and rolled. "Don't let me git mad on de day I'm bawn, 'cause I'm skeered of my ownse'f when I gets mad."

And John Henry stood up in the middle of the floor and he told them what he wanted to eat. "Bring me four ham bones and a pot full of cabbages," (he said). "Bring me a bait of turnip greens tree-top tall, and season hit down wid a side er middlin'. Bring me a pone er cold cawn bread and some hot potlicker to wash hit down. Bring me two hog jowls and a kittleful er whippowill peas. Bring me a skilletful er red-hot biscuits and a big jugful er cane molasses. "Cause my name is John Henry, and I'll see you soon."

So John Henry walked out of the house and away from the Black River Country where all good rousterbouts are born.

PART II

JOHN HENRY, A STEEL DRIVIN' MAN
(For Musical Improvisation)

Cap'n says to John Henry
"Gonna bring me a steam drill 'round,
Gonna take dat steam drill out on de job,
Gonna whop dat steel on down,
Lawd, Lawd, gonna whop dat steel on down."

John Henry tol' his cap'n,
Lightnin' was in his eye:"
"Cap'n, bet yo' las' red cent on me,
Fo' I'll beat it to de bottom or I'll die,
Lawd, Lawd, I'll beat it to de bottom or
I'll die."

John Henry started on de right hand,
De steam drill started on de lef'--
"Before I'd let dis steam drill beat me down,
I'll hammer my fool self to death,
"Lawd, Lawd, I'd hammer my fool self to death."

Oh, de captain said to John Henry,
"I b'lieve this mountain's sinkin' in."
John Henry said to his captain, oh my!
"Ain' nothin' but my hammer suckin' win',
Lawd, Lawd, ain' nothin' but my hammer
suckin' win'."

John Henry was hammerin' on de mountain,
An' his hammer was strikin' fire,
He drove so hard till he broke his pore
heart,
And he lied down his hammer an' he died,
Lawd, Lawd, he lied down his hammer an'
he died.

PART III

THE DEATH OF JOHN HENRY

When he died people came from all parts of the world to see this Famous man John Henry. His wife had it engraved on his tombstone.

his Epitah (sic)

"Here lies the steel driving man."

CHILDREN'S CREATIVE WRITING

Selected from Material Contributed by
Children Throughout the Project Schools

179

COMPOSITION BY A SECOND GRADE ABOUT THEIR SCHOOL HATCHED CHICK:

PRE: Fluffy was in the incubator
To keep warm.
He was growing, growing, growing.
In an egg.

Fluffy was wet
Fluffy was wet
Fluffy was wet
Cheep Cheep

Fluffy is little
Fluffy is yellow
Fluffy is pretty
Fluffy is cute.

Fluffy is yellow and furry
Fluffy is yellow and furry
Fluffy is yellow and furry
Fluffy is so nice.

Fluffy goes scratch, scratch, scratch.
Fluffy says cheep, cheep, cheep.
Fluffy's wings go flutter, flutter, flutter.
(Pause) Fluffy's smart.

Fluffy can fly,
So very high.
If he would try
Up to the sky!

Fluffy sings
Fluffy sings
Fluffy sings
When we do.

Fluffy is white
Fluffy is white
Fluffy is white
Cheep! Cheep!

I like Fluffy
I like Fluffy
I like Fluffy
Cheep! Cheep!

Composition by a Second Grade (cont.)

Fluffy saw some seeds
Fluffy saw some seeds
Fluffy saw some seeds with us.
Cheep! Cheep!

Fluffy likes dog food.
Fluffy likes dog food.
Fluffy likes dog food.
Cheep! Cheep!

POST: Fluffy was in an egg.
Then he was wet - then yellow.
Then he started white - he is
big now.
He can fly.
Cheep! Cheep!

SECOND AND THIRD GRADE

THOUGHTS OF SPRING

Spring is here,
Spring is here.
Oh, I like spring most anywhere.
Why?
The trees are green,
The grass is green.
And that is why,
I like spring.

BUTTERFLIES

I like butterflies,
That fly in the sky,
With their colored wings.

WHAT SPRING IS

Spring is
The birds and the bees,
The flowers and trees,
The winds that blow,
The flowers that grow.

IF I WERE A CLOUD

If I were a cloud,
I would go high,
I would go high
Up into the sky.

SPRING SONGS

I love Spring,
Because the birds sing.
I think they say,
"Spring is here!"

SPRING

Flowers bloom,
Birds sing.
It's so much fun,
Blue bells ring.

BIRDS

I saw a bird,
A bird saw me.
How I wish that I could fly,
In the sky.

Second and Third Grade (cont.)

SPRING

Birds singing,
Butterflies winging,
Bees buzzing.

Grass growing,
Wind blowing,
Trees fuzzing.

SPRING IS

Spring is,
When the birds sing.
Spring is,
When flowers begin to bloom.

BEES AND BUTTERFLIES

Spring is a time when bees buzz,
It is very new,
Spring is like the morning,
It is not all year through.

SPRING THOUGHTS

I know a ball,
That's all,
A ball.
It's a little spring kitten -
A white spring kitten with
bright blue eyes.
i like it and I want it to be
mine.

BEES

I saw a bee,
The bee saw me.
I ran away,
But the bee stung me.

BUTTERFLIES

Butterflies are beautiful as a flower,
Even prettier,
They fly in the air
Like twinkles of colored jewels.
If you blink your eyes they are gone.

RAIN

Pitter, patter, goes the rain.
Drops fall on the windowpane.
They race down the window sill,
And see who is the winner.

THOUGHTS ON CHRISTMAS - SECOND GRADE

I hear the bells go ring-a-ling
and the whole city comes out to sing.
Christmas is a lot of fun,
to me and you and everyone.

I like to smell the mistletoe
on Christmas Day.

Thoughts on Christmas - Second Grade (cont.)

The bells are always ringing in the city.
Christmas trees are always decorated
with Christmas lights.
Christmas is the time when everyone
puts up their lights.

On Christmas I saw a Christmas tree
that had a star on top of it.
I remember that the wise men followed the star.

FIFTH GRADE

COCK-A-DOODLE-DOO

(Words of these three verses to the song were written by the class)

In 1492 Columbus,
Sailed the ocean blue,
He looked for land,
He looked for land,
And didn't know what to do.

In 1962 we visited the zoo,
We saw the little monkeys there,
And didn't know what to do.

In 2042 we landed on the moon,
We saw the little moonmen there,
And didn't know what to do.

POPCORN

Pop, jump, pop, jump, pop,
Popping, jumping in the pan
Jumping all day long.
A magic treat for kids.

FISH PUMP

Blumblum, blumblum, blump.
It goes bubbling all day long.
It makes a steady sound.

SUMMERTIME

Once there was a horse.
He went click clack on a rainy road.
The rain went pat, patter, clatter.
The rain made a rainbow.
And the rainbow made some gold.
The gold in the rainbow jingled.
The sun at once appeared,
Like it was saying "Hi".

SEVENTH GRADE

I am pokey, I am slow,
I am all but go, go, go.

Cats have claws
On their paws.

Trumpets trumpeting,
Drums drumming,
People shouting,
I am humming.

Football is players
Piled in layers.

Bugs, bugs, everywhere--
On the ground and in the air,
At the park and at the fair,
Why are bugs everywhere?

Work is fun
After it's done

I dropped a key into the sea
It opened a world of fantasy

A skunk is full of spunk
And lots of stinky junk!

Sad eyes are weeping.
Glad eyes are leaping.
Tired eyes are sleeping.
Children's eyes are peeping.

War if fighting
To keep from dying.

Beautiful stars in the dark
blue sky,
Beautiful moon goes floating by.
Look! Look! Up in the sky
A falling star goes flying by.

I lost my tongue, slide down
my throat.
Now like a frog, I have to croak.

Seventh Grace (cont.)

Porky Pig lost his pork.
What d'ye know, it's on my fork!

The hounds are baying,
The guns are swaying,
The bullets are spraying,
The fox is praying.

I've been thinking,
you've been winking.
So now I'm thinking,
should I start winking?

The elephant runs on grassy plain.
The hunter takes his careful aim.

CHILDREN'S ORIGINAL COMPOSITIONS FROM COMPTON CITY SCHOOLS

A TURTLE

I like to see a turtle swimming in a pond,
He shakes his head and wags his tail. I
like to see the sight.

I was telling the pupils about two birds I observed before coming to school. I asked the pupils to tell me about something they liked to watch. One little boy wrote this poem as a result of the discussion. A girl went to the xylophone to play something for us while we acted like turtles. This is what she played. Everyone like this immediately and we stood in place and got in the "turtle mood". When she stopped playing, we said the first part of his first phrase. Then we watched one little boy move in the center of the circle like a turtle. When he finished, we said the rest of the phrase and several pupils made the sound of water on the instruments while we all moved around like turtles. Then we said the rest of his poem and the little girl played her "turtle mood," as we moved like turtles again and stopped.

The xylophones were in the pentatonic scale of C.

MERRY CHRISTMAS

Merry Christmas,
Happy, happy, holiday.
Ho, ho, ho,
You've got to be good -
You might see Santa Claus.
You've got to be good - etc.

This selection was the result of a discussion about Christmas: One pupil went to the xylophone and played ostinato. The rest of the pupils sat in a circle and listened. One little boy started singing these phrases about Christmas that fit the ostinato. One group continued repeating, "You've got to be good," while another group repeated, "Look out the window."

Children's Original Compositions

The next three poems were written following a discussion about Halloween:

WITCHES AND GHOSTS

Witches on a broom up so high
Scare me, scare me until I cry.
Ghosts and owls up so high,
Go away, go away before I cry!

TU-WHO-O-O

Tu-who-o-o-o- goes the owl,
Ghost laugh loudly yo-ha-ha-ha
Black cats screech meow,
Witches ride their brooms -
Zoom, zoom, zoom!

HALLOWEEN IS HERE

Halloween is here,
Halloween is here,
It's time for the ghosts to appear
In the dark shadows of the night.
Halloween is here; bats are afright,
Witches are in the air, and you must be aware!

A fourth grade class made up this poem, to be the Orff-Schulwerk theme in all of Compton's Schulwerk classes.

ORFF-SCHULWERK

Orff-Schulwerk! Orff-Schulwerk!
Orff-Schulwerk is educational,
Orff-Schulwerk is creative,
Orff-Schulwerk is fun!

Hurray! for Schulwerk!

Children's Original Compositions

The next two selections are the result of the recent rainy days. I introduced "Rain on the Green Grass, etc." and the pupils began telling me how they felt about the rain. They wrote about it, and one class sang two melodies with their words.

A RAINY DAY

Today is a very rainy day,
And there is no place to play,
All we do is work, work, work,
And gee, it makes our fingers huts.

Rain, rain, we're tired of you,
Because you make us all so blue.
Rain, rain, please be tame,
Give us back our place for games.

RAIN

Rain, rain, rain, rain,
Rain, rain, rain, rain.
It rained last night, rained very hard,
It thundered and was lightening,
The clouds seemed to part.
Rain, rain, rain, rain,
Rain, rain, rain, rain.
Like a giant cracking rocks,
Like shooting guns,
Like lions roaring.
Now it's the setting sun.
Rain, rain, rain, rain,
Rain, rain, rain, rain.

Children's Original Compositions

THANKSGIVING

See the turkeys,
  Gobble, gobble, gobble.

See the Indians,
  Whoo --- Whoo ---

Pilgrim children
  work and play.

I asked the pupils to tell me some of the things they think about at Thanksgiving time. This resulted from the discussion.

They divided into three groups:

(1) Turkeys
(2) Indians
(3) Pilgrim Children

They decided on actions to use while saying this. The turkeys started, the Indians joined them, and the Pilgrim children joined in last and all three groups said their parts at the same time. The Pilgrim children stopped their words first, the Indians second, and the turkeys last. They kept their movements going without the words for a while, and then stopped.

Children's Original Composition

Pupils were going in their rooms holding their ears, and I asked them, "Why?" They then told me about all of the bells at their school.

The bells at El Segundo have strange sounds. There are so many different bells that the pupils decided to write about the different bells that ring. This is the tune a few of them were humming, and everyone liked:

THE EL SEGUNDO BELLS

Oh the bells, oh the bells,
The El Segundo Bells -
Oh the bells, oh the bells,
The El Segundo Bells -
Oh the bells, oh the bells,
The El Segundo Bells -
"Don't they ring?"

Oh, the morning bell's connected to the recess bell,
And the recess bell's connected to the lunch bell,
And the lunch bell's connected to the fire bell -
"Don't they ring?"

Oh the fire bell's connected to the drop bell,
And the drop bell's connected to the home bell,
And the home bell's connected to the evening bell -
"Don't they ring?"

CHILDREN'S COMMENTS

Second Grade

It is great joy in me.
Music is fun for children.

Music if a good thing,
and I like it.

I like Orff music
It makes me happy.

It is different
It makes me think of lots of things.

I like the music
because the music is
different than on the radio or the T.V.

It helps me
develop
Sounds in my mind.

Third Grade

I like Orff because all we do is have lots and lots of fun. At least I sure do! I wish Orff was three days long. But it isn't, so I'm very mad! So mad, I might yell my head off! And when I stomp my foot, I might make a hole in the floor! And I'm still that way!

I like everything that I have learned in Orff. I'm new in this school and I like the way you have taught everything. You are trying to make us very healthy. I think it's exercise and fun! I like to play the music. It's interesting and very very fun!! Were you born in England or Germany? Don't mind me asking please.

Children's Comments - (cont.)

Third Grade

We have fun going there. We do lots of things. I like to play the big bass xylophone the most. January 31 we made a boat out of people. The first time we clapped a rhymn it sounded like applause. Now we can play together.

On Wednesday when I get ready to go to music I know it is going to be a happy time. I have learned to play many instruments. Before I started going to music I hardly knew any rhythms. Now I know a lot of rhymns. When I go to see Miss Margit I am free. Every Wednesday I always seem to be happy. I am never sad. We have learned to play many songs on the sylophones. I like it very much.

I feel a tingling thing when I am playing an instrument. I like to go to Orff-Schulwerk because I like to hear the sound of music.

Fifth Grade

I especially like to play the bass xylophone because it has such big keys. It is such fun to play. All of the instruments are fun to play except for the glockenspiels. They have to be hit much harder and still don't make much more sound. Still they are pretty good. The motions we do are also fun, but we have to practice a while. At first I didn't know how to put motions to music.

The tambourine is the best instrument. It makes an interesting sound.

I think the Orff-Schulwerk music is fun because we can learn how to play the glockenspiel and the xylophone but I'm not too crazy about the dancing but sometimes it's kina fun and sometimes I think it's kina crazy. I guess I don't like Orff-Schulwerk music because I am not use to it. For about three years when I was little I took dancing lessons and I hated every second of it so I guess that's why I don't like dancing but I enjoyed knowing you.

Children's Comments - (cont)

Fifth Grade

The Orff-Schulwerk program is very exciting and I enjoy it a lot. My teacher thinks that it is exciting too. My class was on one of the P.T.A. programs. We sang Compton's Burning, and recited Intery Mintery. We like to show others what we can do.

I like the Orff-Schulwerk program because we can play the hand drums, the xylophones and the glockenspiel. We learn poems and songs. Some of the poems we have learned are The Postman, Intery Mintery, Joe, Joe Stumped His Toe, and Hickamore Hackamore. These are just some of them, but I like them all. I like the Orff-Schulwerk program because we can do many, many things that we enjoy.

We play the xylophones and beat the hand drums. I like to practice in the auditorium and learn new poems and songs. Frau Orff helps us find new poems and we make up our own movements and rhythms.

We have fun with poems and songs by making our own rhythms and movements.

EXPLORATIONS IN MUSICAL NOTATION

Martha Maybury Wampler,
Project Director

During the Orff-Schulwerk classes in primary grades in Bellflower schools, Frau Gertrud Orff, Project Specialist, gave children the opportunity to express with written symbols some of the words and actions which they had used in rhythmic activities, no limitations were given for manner or style of writing other than the invitation to reflect over the activity and show by design what had been done.

The following comments accompany the set of children's writings directly following:

Example I. With the words, "Here We Go!" the children moved in a rhythm of 4 allowing a pause to fulfill the fourth count before repeating. See the following pages of various written representations of the three sounds followed by the differing count of silence. The first two pages of drawings include those which make a symbol for the silence. The third page shows drawings which indicate no symbol for the fourth count.

Example II. With the words, "Here We Go To Work!" the children moved in a rhythm of 4 with a feeling for 8 in subdivision. See that the next two pages show drawings representing 5 of the eighth notes in sound with the 3 remaining eighth notes in silence. Divergent thinking is indicated by the addition of improvisation on the objective phrase, "to build", "to church", etc. Notice that the first page of these examples uses symbols which can be written or performed in writing within the act of the rhythm. The second page of these shows that the child has symbolized away from the feeling of the rhythm in favor of pictorial representation.

Example III. This example is taken from work of second graders who have a knowledge of what notation traditionally looks like.

Example IV. "Hickamore, Hackamore" from the poem:

Hickamore, Hackamore,
Hung on a kitchen door,
Nothing so long,
Nothing so strong as
Hickamore, Hackamore,
Hung on a kitchen door.

These second graders are "toying" inside and outside of traditional notation. Their manipulation is free and pictorial rather than direct rhythmic action in writing. Notice the 3-3-6 representation indicating numerical weighting of time.

Example V. "Hickamore, Hackamore" in letter symbols already relates syllable and beat. See the middle line on the page in which the helping words "so" in so long, and so strong, are drawn with less accent. A line for time taken between "Nothing so long" and "Nothing so Strong" gives related duration compared to the other separating lines.

Example VI. This "Tryptich" type representation involves the student in form as well as rhythmic style. The return to "John" is strong balance and shows freedom to manipulate the names apart from the true sequence. This step from reality to form and style imposed on reality seems well placed at the second grade where exact numerical thinking with number symbols often stamps out imaginative style for grouping in sets and fields. New Mathematics, of course, does aim precisely at recognition of groups and common function in sets and fields.

Example VII. "The day is now over the moon shines so bright,
Little children are saying their prayers
for the night.
Alleluia, Alleluia, Alleluia, Amen."

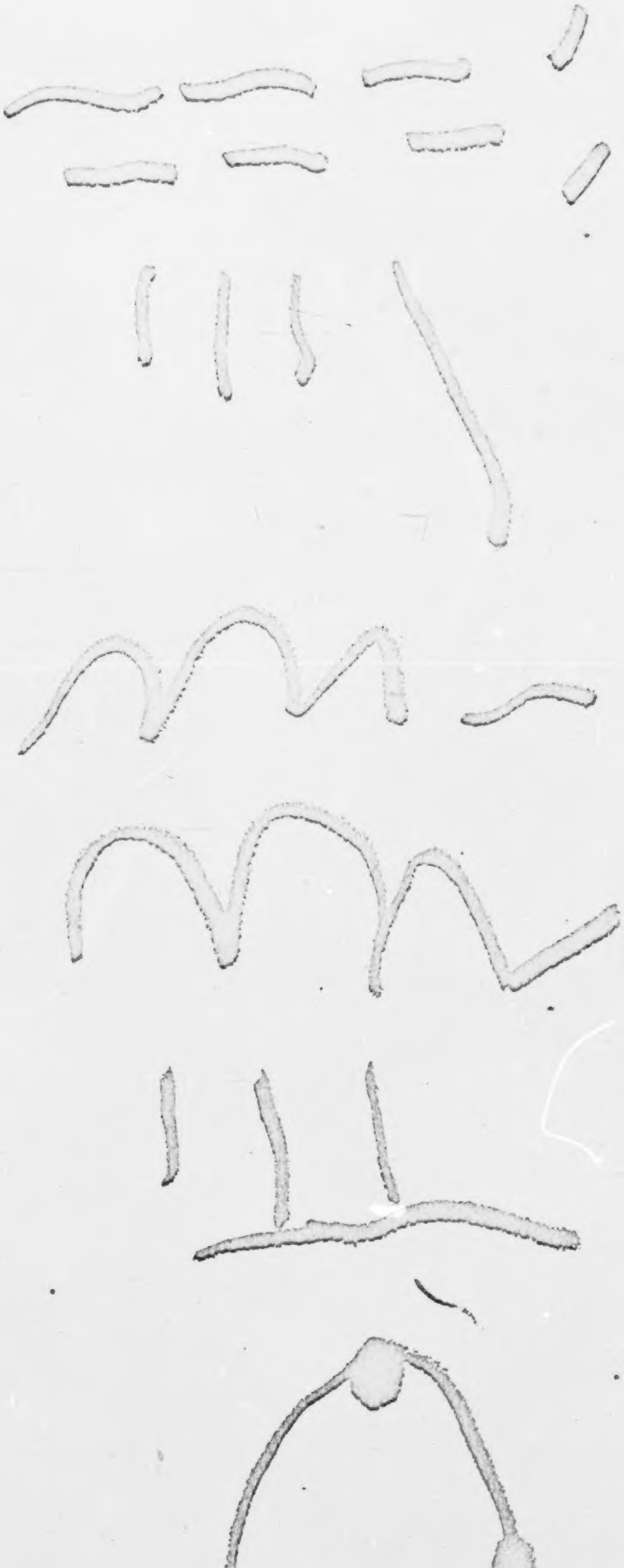
In working out this song the class created a night sky where the moon shone over a sleeping world. With the gong sound very deep and mysterious the words of the Alleluias were sung. Glockenspiels played for stars, tamborine shakes for milky-way, and the triangle for certain planets. In the drawing, the first-grader has provided at the top a stroke for each syllable sounded in the song with exceptions of words, obviously, like "over", because this ends a phrase matched in placement by the word "bright". Probably such strokes are closer to dotted note feelings in the compound 6/8 overall 2 of the Sicillano lullaby.

Example VIII. The cartoon balloon writing which this second grader employs may suggest that he feels the instrument speaks. Does the instrument speak for him or does it speak another language known only to instruments or music? These questions, if answered by further work, could lead to important clues about what music communicates or expresses for a child. (Also, what relationship is made by the child between notation and musical meaning in the school music texts?)

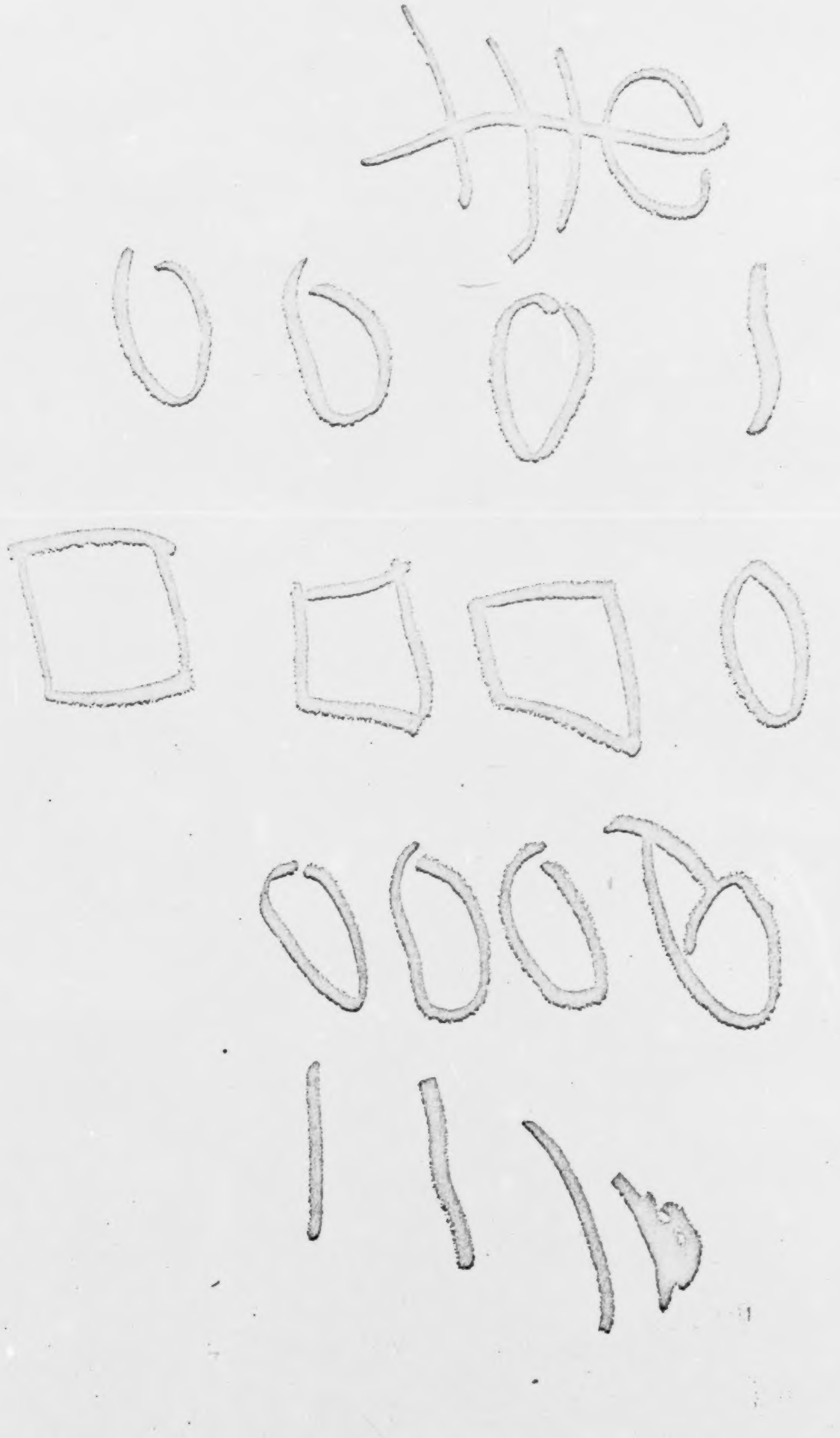
In conclusion, we found that our suspicion of a missing link in many children's understanding between sound and traditional symbolic representation for that sound seemed apparent. The children who notated at random were clearly discernable from those whose writing showed pattern and sequence in response to rhythmic phrase.

Expression through drawing and symbols, of the musical experience one has had is a direct product of the imagination. The child forms concrete images from the reflection of inner dimensions of rhythm and sound and in forming these for himself he encounters the need to associate the finished product with experience. The next step of communication with others around him may sharpen his verbalization ability to decode the design.

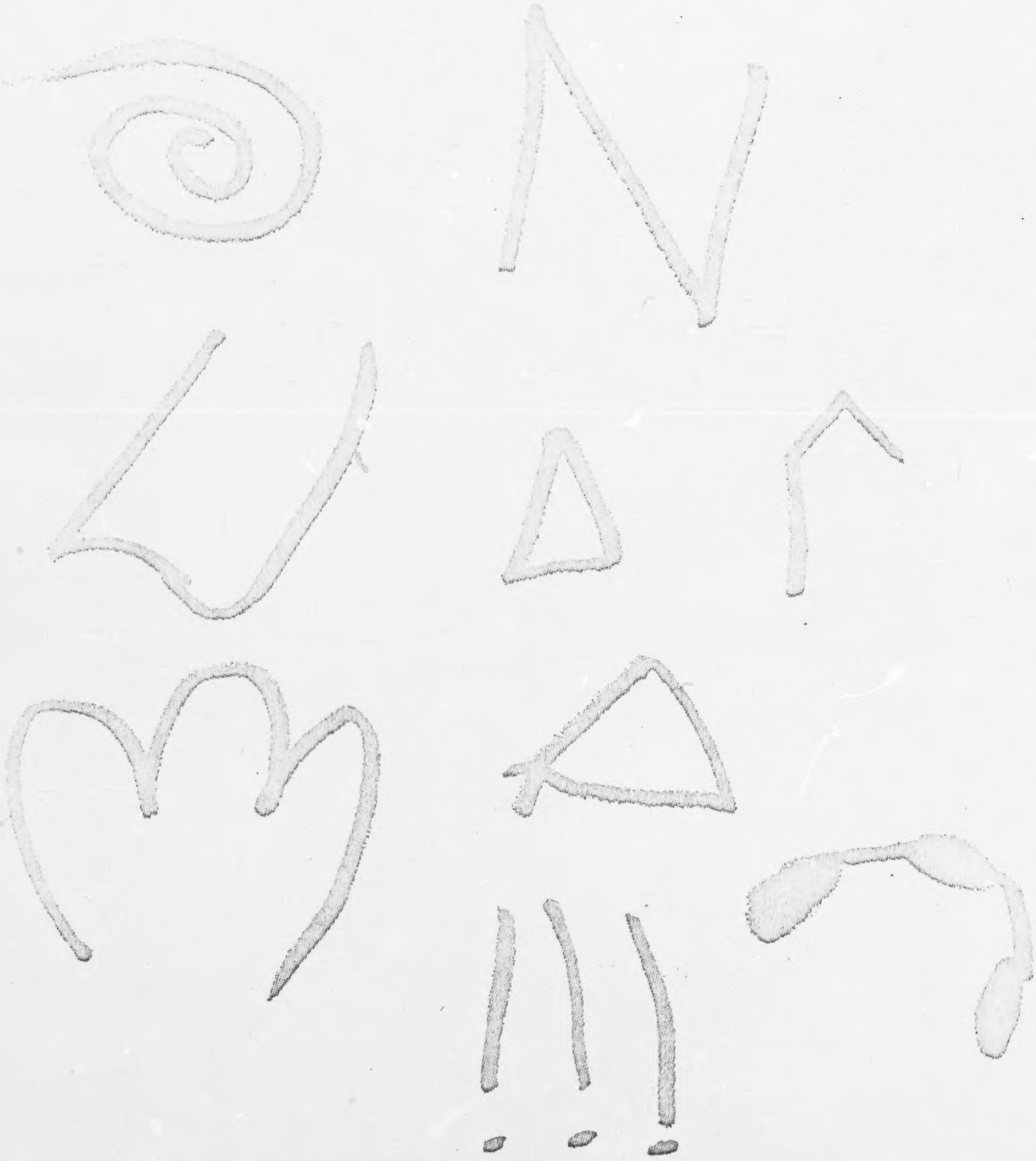
A continuation of these findings in the context of Piaget's theories of child readiness would seem to be an important step in subsequent Orff-Schulwerk experiment.



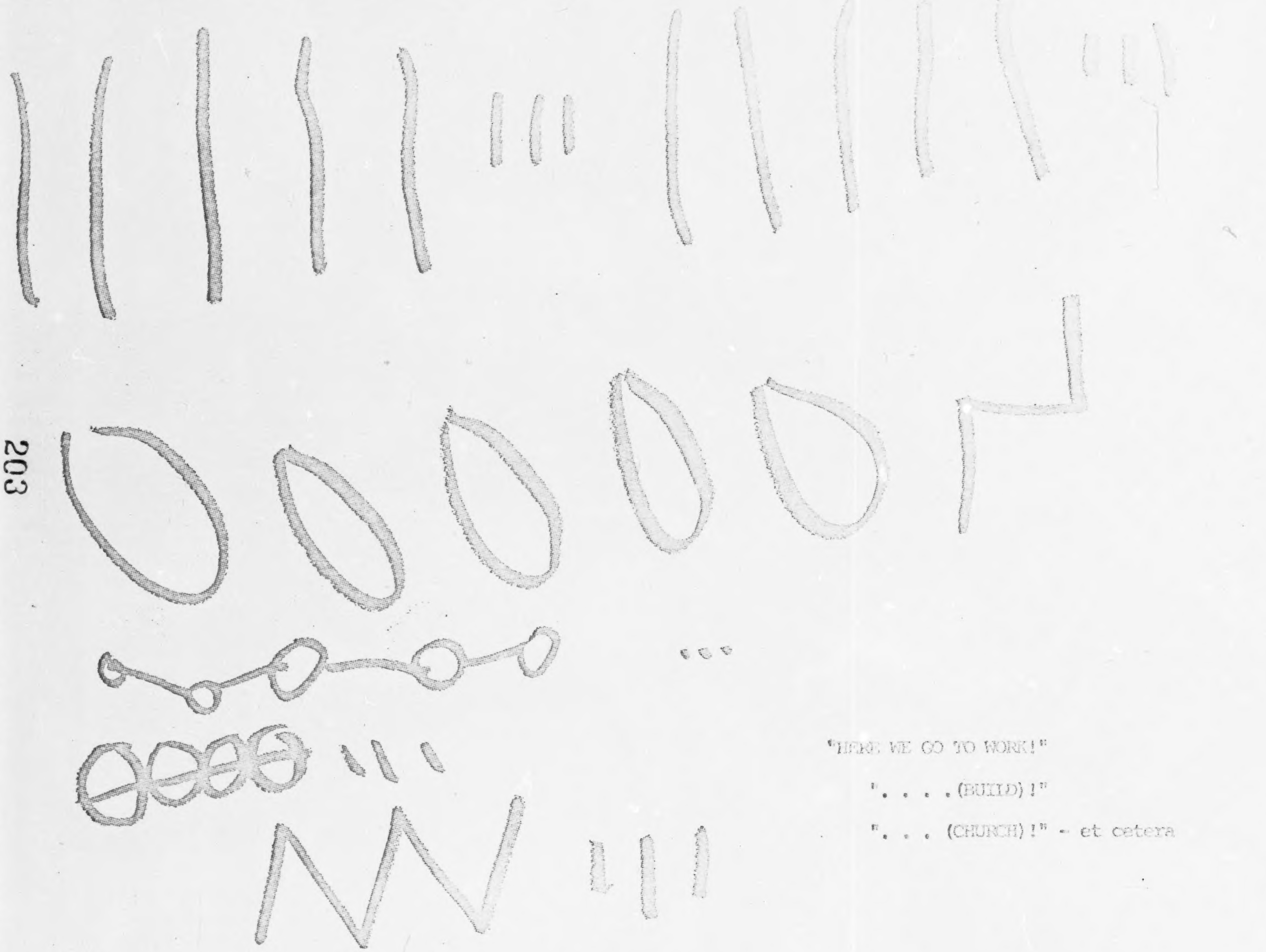
"HERE WE GO!"



"HERE WE GO!"



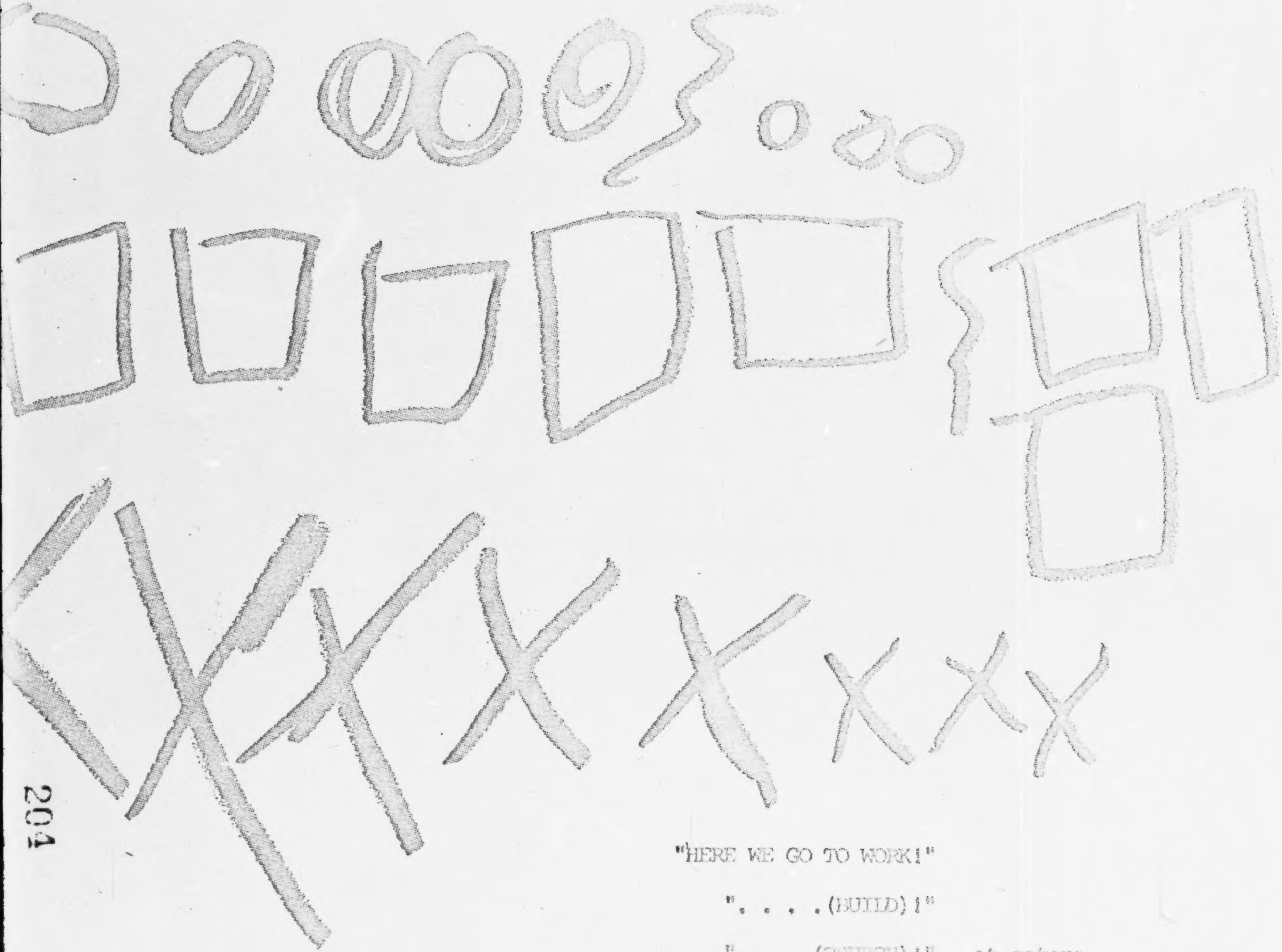
"HERE WE GO!"



"HERE WE GO TO WORK!"

". . . .(BUILD)!"

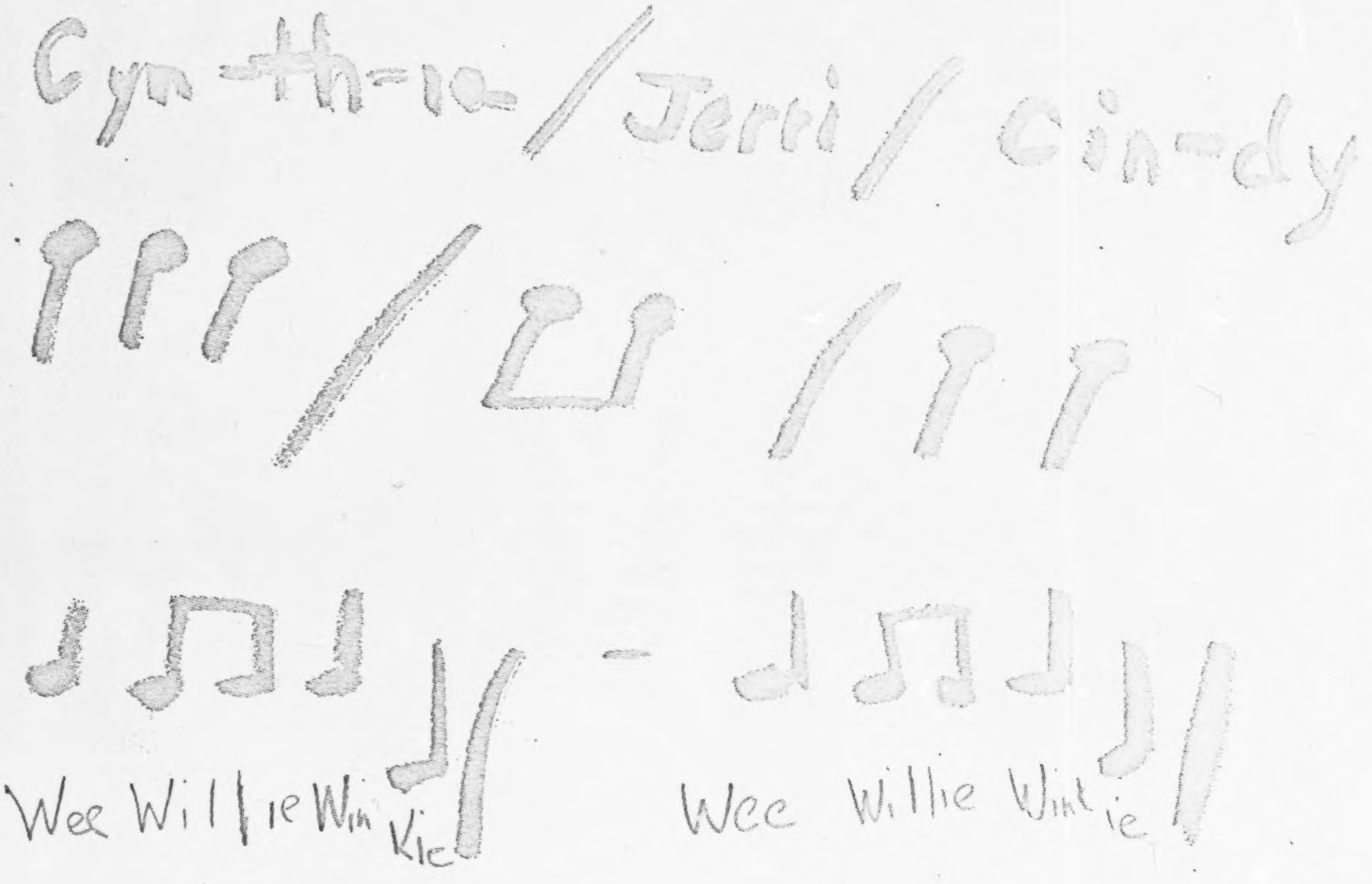
". . . (CHURCH)!" - et cetera

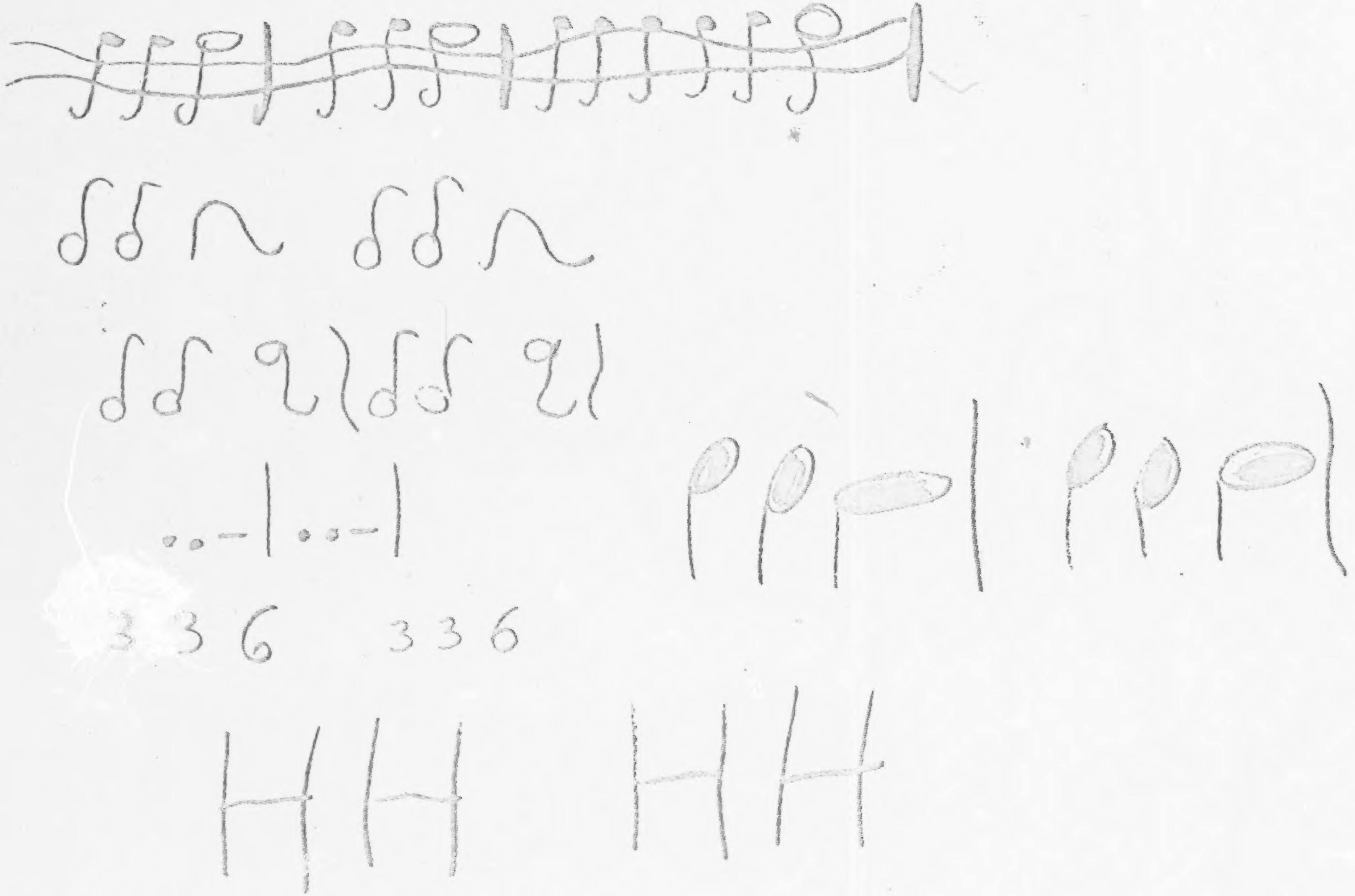


"HERE WE GO TO WORK!"

". . . .(BUILD)!"

". . . (CHURCH)!" - et cetera


Cyn-thi-a / Jerri / Cin-dy
Wee Willie Winkie
Wee Willie Winkie



"HICKAMORE, HACKAMORE"

H-H-H-o-t-K-D

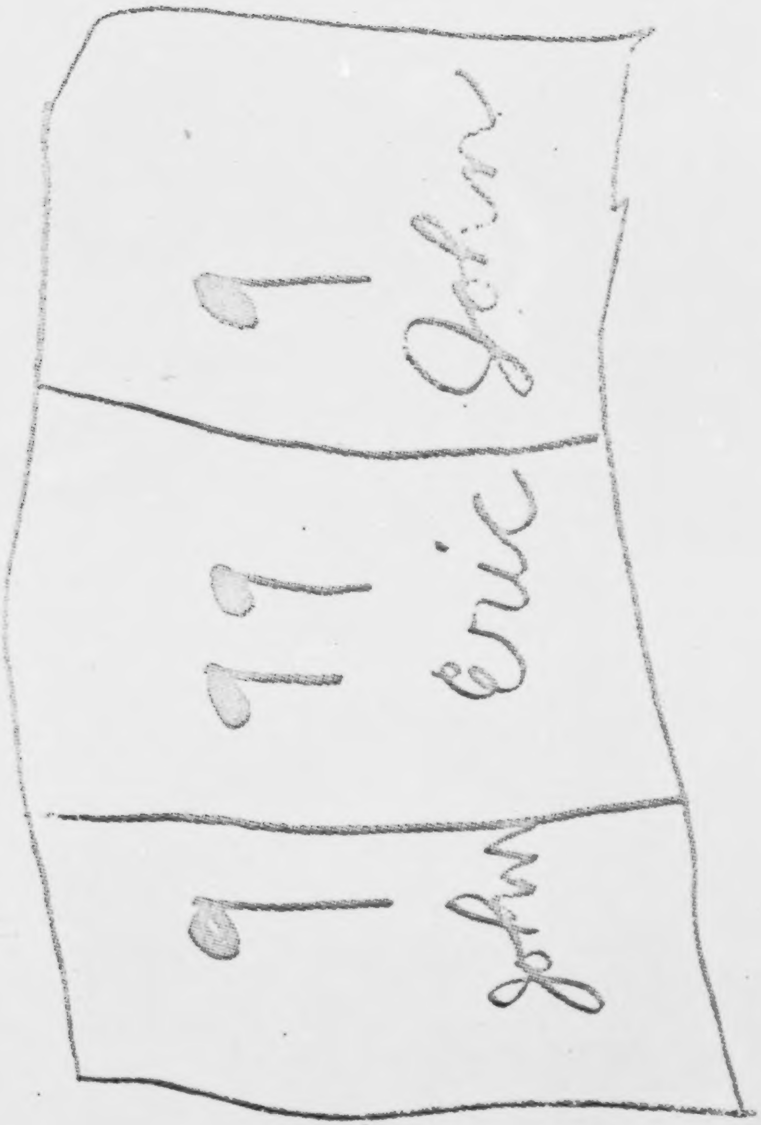
N-s-L-N-s-S-a

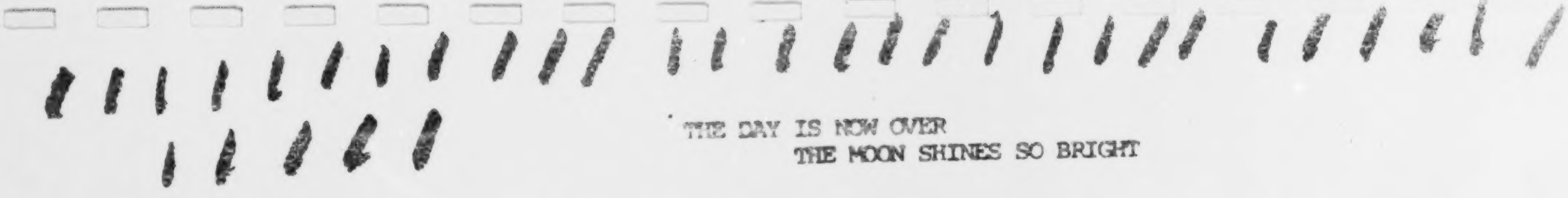
A-H-H-ō-t-K-D

"HICKAMORE, HACKAMORE,
  HUNG ON THE KITCHEN DOOR

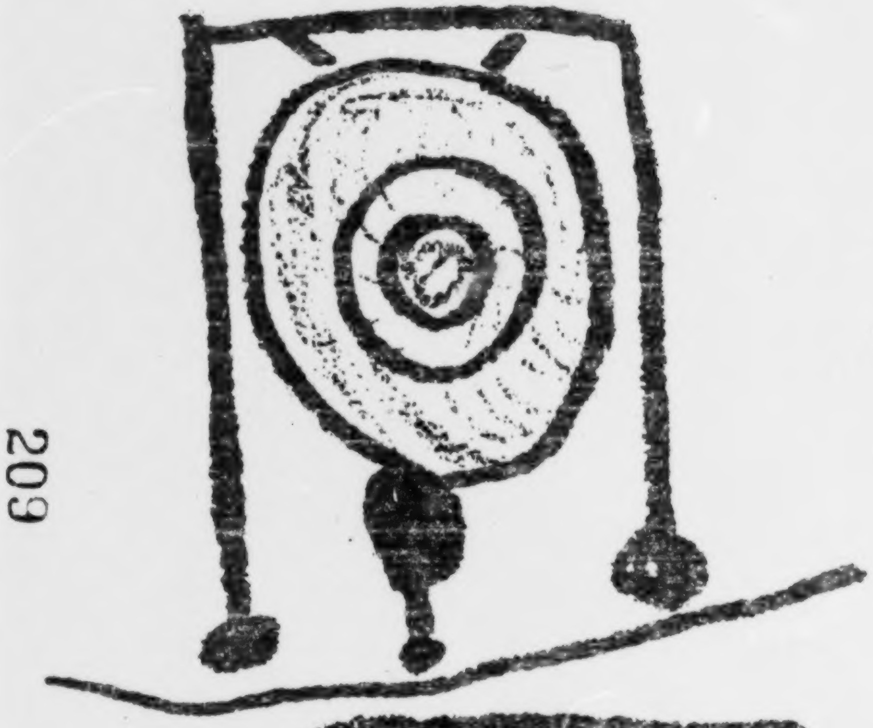
NOTHING SO LONG
NOTHING SO STRONG AS

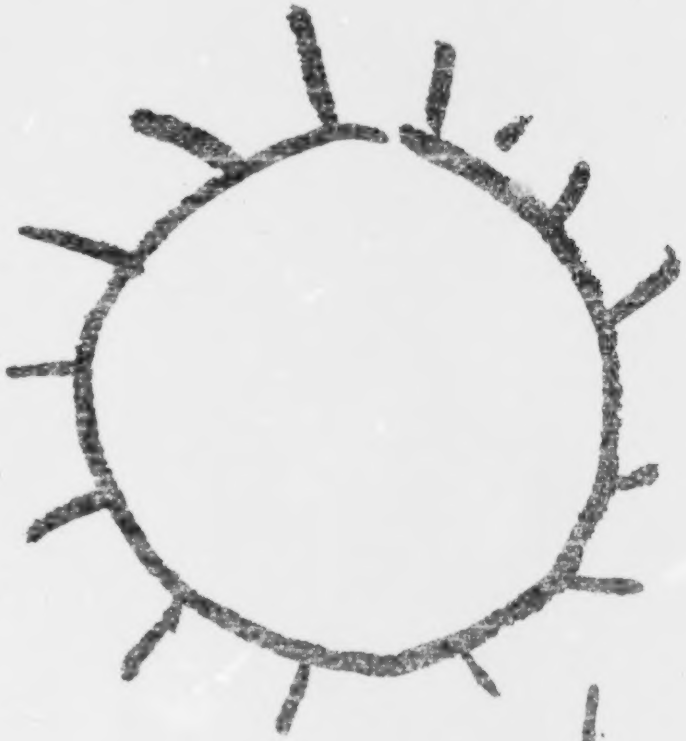
HICKAMORE, HACKAMORE
HUNG ON THE KITCHEN DOOR."

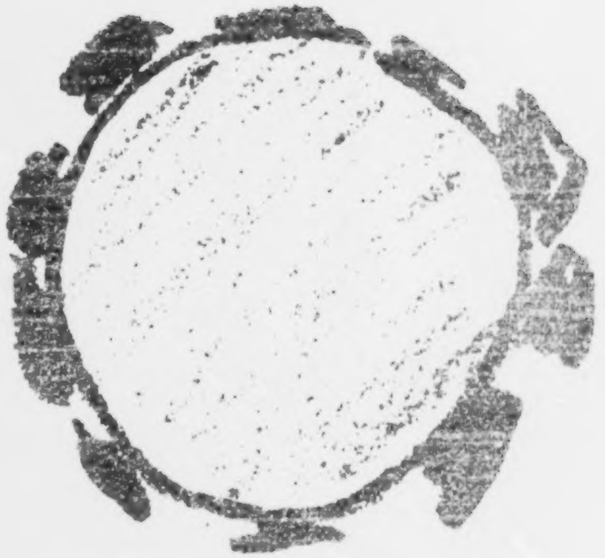

John
Eric
John

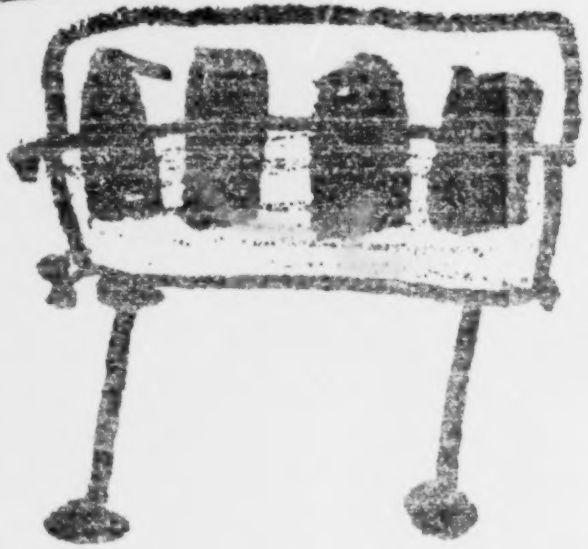


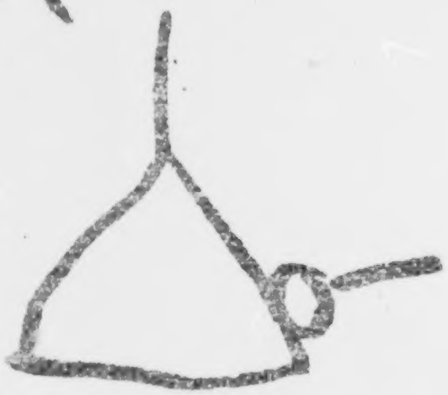
THE DAY IS NOW OVER
THE MOON SHINES SO BRIGHT





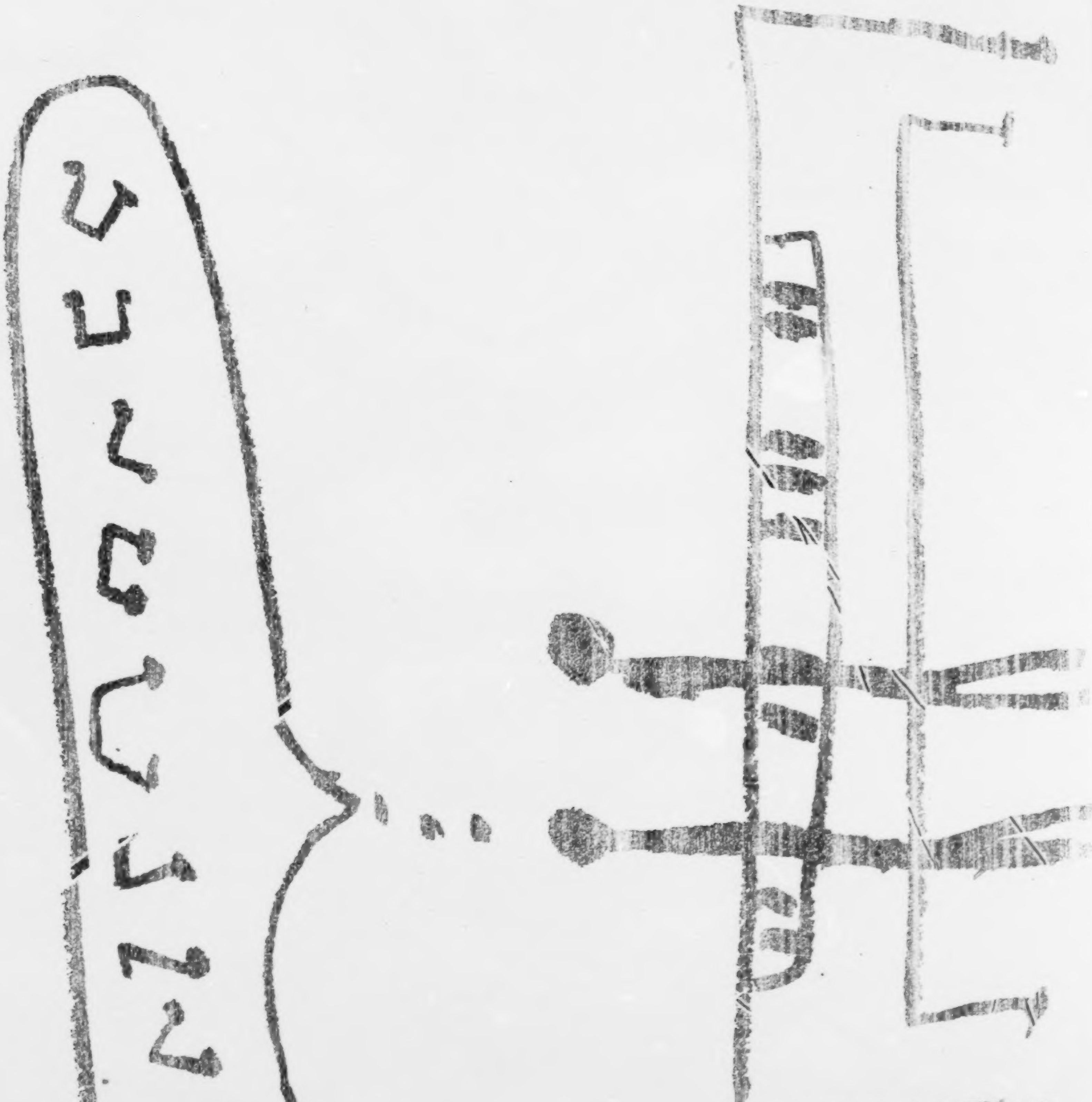






LITTLE CHILDREN ARE SAYING
THEIR PRAYERS FOR THE NIGHT.

ALLELUIA, ALLELUIA, ALLELUIA, AMEN.



1967-1968 Evaluation Report - Orff-Schulwerk Project of Bellflower Unified School District

Submitted by

J. Richard Harsh

Educational Testing Service
Southern California Regional Office

October 24, 1968

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I INTRODUCTION

The evaluation procedures[1] for Title III programs suggested by Egon D. Guba and Daniel Stufflebeam were found to be highly relevant for the Orff-Schulwerk Project. These suggestions deal with the application of the procedures of evaluation to the change process. In developmental programs it is argued that context, input, process and product evaluations are necessary if evaluation is to serve the purpose of a "decision-making device" that may be utilized in the ongoing process of development and change. Innovative and developmental programs proceed through a sequence of decision cycles; and data concerning input, process, content and context are essential for the meaningful use of the traditional product evaluation.

The application of the five steps of the evaluation process (1. Defining goals or broad objectives; 2. Redefining objectives in behavioral or observable terms; 3. Developing explicit descriptions of the learning experiences through which the objectives will be accomplished; 4. Selecting data-gathering procedures to accumulate reliable and relevant information pertaining to the behavioral objectives; 5. Developing accurate means of summarizing the data for analysis and interpretation) is most readily made when the program has organized content, established methods and procedures, and established context in which it will be implemented. Some Title III projects had such pre-defined parameters prior to their implementation. In other cases the program had as its primary purpose to develop the contents and methods of instruction, and such was the case of the Orff-Schulwerk Project in Bellflower.

The project utilized the contents and activities demonstrated by Orff in Europe as a basis for developing a similar program within the context of the American culture. Thus the project's primary goal was to develop a new program (climate, content and organization) which would promote creativity and participation in music education, and secondly to observe the impact of this program in the school setting.

During the project's first year the evaluation process was directed toward the clarification of the conceptualization and development of philosophical foundations underlying the development of materials, instructional techniques and anticipated outcomes. The panel of consulting specialists, the research committee, and the project staff had to develop an understanding of the activities and anticipated outcomes of the programs within the context of the American culture. Concurrently the project staff and consultants were developing contents and activities that would seem to be counterparts of the Orff-Schulwerk program in Europe. Trial use of these program activities and contents allowed an opportunity for the consultants, research team and project staff to continuously re-examine and re-define several broad project objectives (spontaneity, creativity, freedom of expression, etc.) for which there has been very little general consensus in the profession. The content and procedures of instruction were similarly undergoing revision and modification as the staff experienced the unique variables in the various contexts of the several schools participating in the project.

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[1] "Notes and Working Papers Concerning the Administration of Programs Authorized Under Title III of Public Law 8910, ESEA Act of 1965"

The traditional rules of experimental design and field control could not be rigorously invoked because of the developmental nature of the project. In contrast, it was agreed that evaluation of this project should attempt to facilitate the definition of objectives, contents, context and outcomes, and provide data for decision-making concerning subsequent program developments, During the several years of this project there has been continuous development; revision of previous developments; and development, revision and modification of instructional strategies utilized in the classroom. It was agreed that at each stage of development the project staff should reach preliminary consensus concerning behaviors, objectives and outcomes for which data should be gathered. This data would be for monitoring project developments and for observing the program's impact on teachers and students. This is certainly not to deny that the ultimate interest of the project is to determine the impact of various learning experiences on children; however, the nature and conduct of the learning experience, the roles of the teachers, the attitudes and participations of the students, and the development of student behaviors and of the contents of an innovative program all become valid targets for evaluation. Even within the first year of the project and continuing to the present, it has become apparent that a developmental program is in a state of "becoming" rather than a "canned or mechanical process" that will be conducted without variation with any pupil population in any particular school or region.

Throughout the development of this project, there has been continuing commitment to the belief that the assessments and the outcomes of this Schulwerk program must be relevant to the explicit definition of the objectives by the specialists and program staff. During each phase or year of the project, the evaluation strategy has been to push for more precise definition of the contents, contexts, instructional techniques and student behavioral outcomes.

Agreements were reached with the specialists and program staff as to those assessments or data which would be relevant and meaningful to the definition and status of the project at that time.

In previous evaluation reports, there was treatment of assessments of teachers' attitudes, roles and participations; of students' attitudes and behaviors; and of developments of program materials and techniques. These data, as well as the personal experiences and individual interpretations by specialists and staff, led to further revision and modification of the contents, procedures and anticipated outcomes. In the course of development of the project, several assessments were selected for measuring pupil progress but were subsequently rejected because of their lack of relevance to emerging contents and anticipated outcomes. Some might view the subsequent rejection of a previously used assessment as a loss, but in the context of evaluation as a decision-making device or facilitator for program development in providing feedback to the program, it appears that the continual re-definition and re-clarification of project objectives, contents and context will ultimately result in a program that will be better understood by the total staff, implemented in a consistent fashion, and that will afford the possibility to utilize the traditional experimental design to draw terminal judgments regarding an experimental and control population.[1]

II PROJECT OBJECTIVES AND ASSESSMENTS

At the end of the project's second year (1966-67), the project staff and consultants reviewed the evaluation report and the project to that time. This review produced a plan for extending and revising the assessments and evaluation of the program during its third year (1967-68). The elements or design for this evaluation were as follows:

(1) Utilizing those behaviors accepted by the project staff as relevant to the purposes of Schulwerk, a behavior checklist would be designed to be used by teachers in rating the performance of children in Schulwerk classes at 3 week periods throughout the school year.

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[1] A comprehensive discussion of the development of an evaluation program for Orff-Schulwerk is available in the published materials of the international Orff-Schulwerk Symposia of 1967 and 1968 at Bellflower Unified School District.

2) An attitude test would be developed to assess the children's attitudes toward activities such as expressive and rhythmic ones related to Orff-Schulwerk, and their attitudes toward other school activities.

3) Because previous assessments of Schulwerk and non-Schulwerk student groups had suggested that children's spontaneous drawings might reflect expressiveness, spontaneity, and creativity, a more extensive assessment of the pupils' spontaneous drawings would be accomplished.

4) The Children's Individual Test of Creativity (CITOC) would be administered to a much larger population of the pupils experiencing Schulwerk activities and to those not experiencing Schulwerk activities.

5) The standardized reading achievement scores and ability scores would be obtained from the school records for the Schulwerk and non-Schulwerk groups. These data were suggested as being relevant for making observations concerning any possible relationship between Schulwerk activities and academic achievement.

6) A special analysis of the cumulative effect of Schulwerk would be made by contrasting students who had experienced two or more years of project activities with those who had experienced less than one year.

7) Special analysis of the students in surrounding districts with a high concentration of Negro populations would be made to observe the common or dissimilar impact of Schulwerk on Caucasian and Negro pupil populations.

The assessments planned for the third year of the project can be viewed as those aspects of student behavior for which relevance to the project objectives could be defined and agreed upon by the project staff and consultants. Due to the fact that the foregoing seven project objectives are extremely comprehensive and extensive, it should be recognized that these assessments are not thought to be totally representative of the constructs underlying the statement of objectives, which are yet to receive definition in behavioral and measurable terms. The assessments may be viewed as observations concerning behaviors which are defined as relevant to aspects of the project objectives present at the time of planning the assessments for the third year of the project.

The recognition that the assessments are not comprehensively representative of the project objectives should not be viewed as a casual or irresponsible act. In contrast, the complexity of the construct of these objectives is well known in the professional literature. A review of the summary of research on creativity and (spontaneity) by researchers such as Gowan, Bloom, Anderson, Torrance and others well reflects the disparity of definition and suggestion for behavioral measurement of these characteristics.

The seven objectives of the project are presented with comments concerning the status of each objective and the sources of data for assessment and evaluation.

1) To increase spontaneity and creativity of students' study of music

The identification of explicit behaviors which would be judged as reflecting spontaneity and creativity in the study of music is a continuing dialog among specialists in music and the project staff. The nature of these constructs is open-ended rather than finite and pre-established, such as found in convergent thought processes and behaviors.

Three assessments were utilized to obtain data concerning this objective:

a) A teacher rating of student behaviors (dealing with such items as freedom of movement, improvisation of concepts or activities, and the creation of expressive movements) was developed and utilized.

b) The Children's Individual Test of Creativity (CITOC) by Metfessel, Burns and Foster (PROJECT POTENTIAL, University of Southern California) is based on Guilford's model of the structure of intellect, which postulates that creativity has six major components; sensitivity to problems, fluency of thinking, flexibility of thinking, originality of thinking, elaboration ability, and redefinition. These components are assessed in both verbal and performance contents, Although CITOC does not measure within the content of music, it appeared to be the best available instrument to assess components of creativity that would also be involved in the study and response to the music program.

c) Students' reactions and productions in response to the Schulwerk experience have been assembled and incorporated into the program guides and instructional materials. These student behaviors and responses have been incorporated and utilized in the decision-cycling process and program development. Such data have been useful for the program staff in determining experiences which are most stimulating and productive for spontaneity and creativity of expression. These student reactions and behavioral contents which have been incorporated into the program guides are instructional materials (presented separately from this report) are viewed as evidences of the program accomplishing this objective.

2) To increase participation in subsequent music programs

To enable assessment of this objective, rosters of pupils participating in Orff-Schulwerk were being maintained in a historical file in the district so that follow-up studies in subsequent years may be made. Although it was originally planned that such a follow-up study would be made at the end of the project's second year, it was learned that socio-economic factors, opportunities for participation and program restrictions suggest that the study would best be accomplished in subsequent years of public school attendance, and should deal with the incidence and self-selection of music activities to all children whether they had Schulwerk or non-Schulwerk program activity.

3) To develop more creative approaches to music instruction

The continuing discussion of the definition of this objective by the project staff, consultants and research committee has dealt with answers to such questions as: What is a more creative approach? Does it imply something new? Something changing? Something impressionistic? Something non-sequential etc.?

The development of the program materials and study guides as translations of the Orff-Schulwerk program in Europe into relevant content for the American culture utilizing expressions through rhythm, verse, movement, song and instrumentation represents the most concrete evidence of this objective to create a new approach to music instruction. The reports at the International Symposium for Schulwerk indicated that in various areas of the North American continent this program is being interpreted in widely varying ways and with widely varying development. However, the essence of the Schulwerk program is the children's participation; and it was reasoned that a justifiable assessment might be made of the demonstrated abilities or achievements of Orff-Schulwerk groups and groups in the regular music program. The assessments of common skills of music ability were hypothesized as associated developments of the Orff-Schulwerk program. It should be noted, however, that the common skills of musical ability are not perceived as the central, but rather, the associated development.

As previously reported, no standardized tests of music ability were available, due to their inappropriateness of content, format or test administration. A local test of the ability to discriminate pitch, tempo, rhythm and form was designed by professional music specialists in the Bellflower School District and presented in taped form with a simplified answer sheet. This test was particularly developed to assess children's ability to attend to music and perceive differences in rhythm, melody, chords, and melodic direction, for grades 1-3.

4) To increase student enjoyment and satisfaction

This objective has been assessed by observational ratings of teachers and by a newly constructed attitude test which allows children the opportunity to indicate their feeling toward such activities as are related to the Orff-Schulwerk program (playing instruments, dancing, clapping, responding to stories, skipping, singing). The instrument also contains a comparable number of items that deal with other aspects of daily school life and out-of-school recreational activities.

5) To increase correlation of music with other aspects of the curriculum

Teachers' evaluations of the Orff-Schulwerk program and their perception of its relationship to or effect on other classroom activities have been gathered as information pertaining to this objective.

The standardized achievement measures of scholastic ability and reading have been summarized for the Schulwerk project students and a comparable sample of non-Schulwerk population.

The teacher rating of students' behaviors is also viewed as an assessment of this objective. Those items that deal with understanding of time and space relations, locomotor proficiency, and improvising or extending a concept were viewed as relevant to this objective of the correlation of music with other aspects of the curriculum. Similarly, as presented in previous reports, the teachers' evaluations of student behaviors following Schulwerk activities have also provided teacher perceptions of the effect of the program on students' concentration, attention and response to subsequent school activities. Some of these observations are especially demonstrated in the physical education program and in oral speech in other academic classroom activities.

6) To produce music composition based on the Orff-Schulwerk approach

Data pertinent to this objective are the contents of the material produced by the project staff. The resource guides and units of instruction are presented separately. These materials are new; they have been used, modified, extended and re-organized through empirical findings from use with children. Particular attention has been given to the contributions of children's responses to open-ended stimuli of verse, rhythm and music. It will be noted that the contents of these resource guides, units of instruction and materials are not reproductions of Orff-Schulwerk materials used in Europe but new developments of the consultants and projects staff in contents and activities relevant and stimulating in the American culture.

7) To provide a demonstration for Orff-Schulwerk

The longitudinal record of the project activities, which includes visitors to the program, demonstrations for visiting professional groups, the international symposia on Schulwerk, the Schulwerk Newletter, and the participation with institutions of higher education in explaining and reporting the purposes and progress of the project are the data most relevant to this objective. Some evidence of the impact of demonstrations is reflected by the continuing participation of the original district and the increased participation in the third year of the project of a greater number of schools in surrounding districts.

The objectives of the Orff-Schulwerk project deal with the development of process and content of a new program in music instruction and with changing student and teacher behaviors. The content of project accomplishment thus relates to two types of data: first, the program theory, the process and contents which are most accurately reflected in the instructional guides, program materials, etc.; second, the assessments of behaviors of pupils experiencing the Schulwerk program.

The remainder of this report will be devoted to the presentation of the assessments of teachers and pupils experiencing the Schulwerk program, in contrast to a sample not experiencing the Schulwerk program.

The assessment of student behaviors continues to be directed by and reflects the present level of definition and agreement of the project staff, program specialists, and research committee on those characteristics or pupil attainment that have logical relationship to the purposes and contents of the program. However, they are not viewed as comprehensive and inclusive evidences of the conceptualization of the program for which no behavioral definition or assessment currently exists. The data presented, then represent what are viewed as relevant behaviors, but provide incomplete definition of the pupils' behaviors which would ultimately be viewed as representing total attainment of the project objectives.

III FINDINGS FROM THE ASSESSMENTS

1. Teacher ratings of pupil behaviors

Objectives 1, 3, 4 and 5 were all concerned with the development of the spontaneity and creativity of children's participation in their music education program. Based on the program developments during the first two years of the project, nine types of pupil behaviors were identified as relevant outcomes of the Schulwerk experience. These behaviors, which dealt with individual development as well as with social participation and social development, were selected for their relevance and observability.

A behavior check list was constructed which was to be used by teachers on every third week during the year to indicate how each child in their classes participated in these various behaviors. The behaviors which related to individual development were:

1) Pupil shows freedom of movement in such things as clapping, walking and dancing.

2) Pupil continues or completes an expressive movement from an incomplete activity (such as rhythms, dances or music stories, etc.)

3) Pupil shows understanding of time and space relations. This was to be observed by whether the pupil could identify different parts of his body in relation to other objects and places in space, and whether he exhibited locomotor proficiency in walking, sliding, hopping, skipping and running appropriate for his age.

4) Pupil improvises or extends a concept or activity such as developing a new clapping, movement or verbal sequence from one that had been presented.

The social participation and development were observed through five items, which were:

1) Participation with a class in overt expressions such as clapping, singing, etc.

2) Volunteering to demonstrate or participate in body gestures or movements such as clapping, dancing, etc.

3) Recognizing the need and creating expressive movements in response to verbal or musical presentation.

4) Volunteering to play an instrument for which no training was needed (bells, cymbals, sticks, etc.)

5) Volunteering to play an instrument for which training was needed (xylophone, etc.)

Although teachers of all grades and all districts participating in the program were requested to complete the behavioral check list on a tri-weekly basis, it was impossible to obtain complete data throughout the year for all teachers in all schools. In addition, some teachers found it possible to make the ratings during a portion of the year but could not complete the ratings at other periods of the year. The two periods during which a substantial number of teachers with classes who had received Schulwerk experiences provided ratings were the middle of the year and late in the school year.

Table I presents the teacher ratings of the percentage of students exhibiting the various behaviors. The middle of the year was thought to be a desirable time for a pre-observational rating, since by that time the teachers were familiar with all students in their classes and might thus make more accurate ratings of each pupil.

From the data in Table I it may be observed that for nearly all of the behavioral evidences of the objectives of Schulwerk, 50% or more of the students exhibited these behaviors by the middle of the year. With only one exception, all the incidences or frequency of students exhibiting these behaviors increased from the middle to the end of the year.

The pupil behaviors that showed the greatest increase were: Completing an expressive movement from an incomplete activity such as in rhythms or dances. Pupils' frequency of exhibiting such behavior increased from 52% to 72%. A similar 20% increase in behavior was noted for the pupils exhibiting understanding of time and space relationships as evidenced by their sense of balance, identifying the parts of their bodies in relation to space, and locomotor proficiency. These types of behaviors increased from 61% to 81%. The third behavioral evidence (improvising and extending a concept or activity such as a clapping sequence) also increased by 20% during the period (from 50% to 70%).

Several other behaviors showed an increase in frequency but of lesser magnitude. There were increases in the demonstration of freedom of movement (77% to 89%); volunteering to participate with body gestures (dancing, clapping and rhythms) - 60% to 73%; and creating expressive movements in response to verbal or musical presentations - from 47% to 64%. Several behaviors were observed to be present in high frequency early in the year and at the end of the year. Participating with the class in a group manner was observed in 94% of the children early in the year and in 90% at the end of the year. Why there was this slight decline is not known. In somewhat similar vein, 87% of the children were observed as volunteering to play instruments where no training was needed; and 87% also volunteered to play instruments where training was needed early in the year. At the end of the year, 92% of the children were seen as volunteering to play instruments without any training, whereas there was a decline to 73% of the children who volunteered to play an instrument if training were needed.

It was impossible to compare the pooled teacher ratings of pupils who had Schulwerk with ratings of pupils who did not experience Schulwerk, since many of the behavioral items on the check list dealt with those experiences and contents that were unique to the Schulwerk program and not necessarily offered in regular music programs.

The data in Table I might be summarized by observing that students who experienced Orff-Schulwerk tended to show the greatest development in those behaviors that related to freedom of movement, relating themselves to space and time, and improvising and extending activities that were started for them. All these pupil behaviors related to individual developments. In contrast, it is observed that although there were gains in certain aspects of social participation and volunteering to participate in the social situation, the increase in these behaviors was of less magnitude than the indrease in the spontaneous and expressive individual behaviors.

Table 1

TEACHER RATINGS OF PERCENTAGE OF STUDENTS EXHIBITING BEHAVIORS

(Composite of ratings of teachers with classes having Schulwerk experiences)

Behaviors	Early in Year	Late in Year
1. Shows good freedom of movement (clapping, walking, dancing, etc.)	77	89
2. Continues or completes an expressive movement from an imcomplete activity (of rhythms, dances, etc.)	52	72
3. Shows understanding of time and space relations a. Has a sense of body balance b. Can identify different parts of the body in relation to other objects and places in space c. Exhibits locomotor proficiency in walking, sliding, skipping and running	61	81
4. Improvises and extends a concept or activity (extends a clapping sequence, etc.)	50	70
5. Participates with the class in some overt way (clapping, singing, etc.)	94	90
6. Volunteers to demonstrate or participate with some body gesture (clapping, dancing, etc.)	60	73

Table I (cont.)

Behaviors	Early in Year	Late in Year
7. Recognizes a need for and creates expressive movements in response to verbal or music presentation (need for a moon in a story, etc.)	47	64
8. Volunteers to play an instrument needing no training (bells, cymbals, etc.)	87	92

2. Principals' evaluation of the Orff-Schulwerk Program in schools in which Orff-Schulwerk was provided

A questionnaire was distributed to the principals of the 13 schools in which Orff-Schulwerk was utilized. A summarization of the illustrative responses of principals to this questionnaire is presented in Appendix A. A general summarization of the questions and responses of the principals follows:

1) Was there a change in the teacher's music instruction?

Principals observed that the teacher's music instruction moved emphasis on the state text to a program of music, rhythms and poetry frequently in response to the children's interests and participation. It was also observed that the teachers reflected an increased awareness of the children's responses and tended to stimulate and elicit more active participation of children than in their former music instruction.

2) Was there a change in the teacher's overall class day?

Responses indicated that the effects of the Schulwerk program were noted in relation to the frequency and length of creative stories and the sensitivities to rhythms and syllabification in oral speech. Further observation was that the Schulwerk program had a relaxing effect on the children and tended to produce a "new spark of interest" in the daily music program. No common observations were made of other aspects of the school day.

3) Was there any influence of the project seen in the school in general?

Although some principals were unable to observe such an influence, others volunteered that the instrumental teachers reported that children who experienced Schulwerk were more interested in learning to play various instruments; and in addition, children who had been in the Schulwerk program were showing children in other classes various rhythmic games which they had created.

4) Were other teachers not in the project affected by the project?

Response to this question apparently was affected by the varying opportunities of other teachers in the schools to know of and observe the Schulwerk program. In those schools in which other teachers observed the program, there were requests for expansion of the Schulwerk activities. In other cases without any firsthand experience or exposure, the principals were unable to observe a change in other teachers. There was apparently considerable variance among schools regarding the amount of publicity and discussion of the Schulwerk program.

5) Were there personality changes in project teachers resulting from Schulwerk?

Response to this question was variable, with some principals seeing teachers who increased their flexibility in planning and response to music activities, and other classroom teaching. Other principals observed that the effects of the Schulwerk program were related to the individual teacher's feeling of comfortableness in developing music, movement, language and dramatics with their pupils.

6) Were there any changes in children of the project classes not seen in children of non-project classes?

Approximately one-third of the principals concurred that shy, timid and withdrawn children had responded with freer expression in movement and language. These same responses also indicated that some children who had been fearful of social or group participation became less fearful and more expressive and participating as a result of the experience.

7) Were there any problem children who benefited from the project?

More than half of the schools participating in the project indicated that they had observed tense, self-conscious, insecure and aggressive children profiting from the Orff-Schulwerk program. They alleged that the change in behavior was apparently due to their finding a means of self-expression, of social acceptance, of individual spontaneous performance or reaction, and a greater sense of awareness of their physical carriage and movement and their relationships in space and time to other children and the program.

8) Do project children seem to influence the behavior of non-project children during the school day?

Although the majority of respondents were unable to observe this, approximately one-fourth of the respondents indicated that during physical education on recess they noted children from the Schulwerk project classes teaching various activities to other children.

9) Did children cause their parents to react to the project?

Although the respondents were unable to cite incidence of this behavior, in several cases the principals indicated parents' interest and inquiries concerning the project and its activities.

10) Is there evidence that project activities are desired by other children not in the project?

Approximately one-fourth of the respondents indicated that children had asked if their class could participate in the Schulwerk project. This response was apparently due to the communication among students about the nature of the program.

11) Does the Orff-Schulwerk project make children happy through musical participation and is this positively related to the educational program in the school?

All those responding to this question indicated an affirmative reply. The consensus was that the participation of the children increased psycho-motor coordination and skills; and because of the increase in participation and activities, it also created a climate in which greater willingness to participate in a variety of activities would be demonstrated.

12) Do you perceive from the reactions of teachers and children any indication that Schulwerk makes one more creative in any way?

A very full response to this question was predominantly with extreme positiveness and enthusiasm. These responses stress the perception of the participants that the Schulwerk program released the inhibitions of children for self-expression; and that thru the increase of expression, creativity and spontaneity were also present in a far greater degree than had been observed previously. Responses also indicated that such spontaneity of self-expression was reflected in the verbal program (in such things as writing, creating poetry, descriptions of science by drawings and the sensivity to freedom of movement in dramatics, music and poetry). It was also felt that the language patterns, the areas of listening and of response were observed as stimulated positively by this program.

In an open-ended question of supplementary observations by project school principals, responses were obtained concerning improvements for the program. Among these suggestions were those that stressed the importance of inservice training for teachers so that they would have high familiarity and feel at ease in their participation. It was further observed that it would be desirable for the program to have longitudinal continuity rather than being an offering at one grade level and then terminated. Some principals in participating schools also suggested that they saw the contributions of the Schulwerk program as aiding and extending their regular music program rather than as separate from or replacement for the regular music program. In these instances, perceptions of the administrators were apparently indicating that the valuable, motivating, stimulating aspects of the Schulwerk program should be supplemented into the regular music program for all children, but at the same time were probably indicating the desirability of maintaining some of the contents of the regular music program as well.

IV ASSESSMENT OF PUPILS' ATTITUDES TOWARD MUSIC AND SCHOOL ACTIVITIES

An assessment of pupils' attitudes toward various school activities and activities related to music was presented in pictorial form so that children without the maturity or achievement to read could respond to these activities. This assessment presented pictures of students playing kickball, playing a drum, clapping, writing, singing, skipping, swinging, sliding, reading, etc. Response was in the form of marking pictures of faces that ranged from very happy, smiling faces to very sad, disgruntled ones. This pictorial mode of response was devised also to eliminate the possible effects of variations in the pupils' ability to read and comprehend instructions or the degrees of pleasure or satisfaction they felt for an activity.

This test was administered to most classes participating in Schulwerk and to a similar number of classes in the same school not participating in Schulwerk. The tests were repeated at the end of the year to allow a beginning- and end-of-year comparison of the attitudes reflected by this assessment.

The three scores derived from this assessment are presented in Tables 2 and 3. Table 2 presents the means and standard deviations of the Schulwerk and non-Schulwerk pre- and post-test scores. The t-tests of the significance of the Schulwerk and non-Schulwerk populations were also computed. At the kindergarten level it is observed that there was no significant difference between the post-tests of the Schulwerk and non-Schulwerk groups. Both groups showed a slight decline in attitude toward music at the end of the year. In the first grade, it may be observed that there is a significant difference in favor of the Schulwerk group. While the non-Schulwerk group showed a slight decline in attitude toward music, the Schulwerk group showed a slightly more positive attitude. The second grade showed no significant change in their attitude toward music. The third grade data showed there was a significant difference between the Schulwerk and non-Schulwerk groups at the beginning of the year, and no significant difference was observed at the end of the year. Both groups showed a slight decline in their attitudes as reflected by this assessment. The fourth graders showed a significant difference in favor of the Schulwerk group, demonstrating more positive attitudes toward music than the non-Schulwerk group. There was an increase in positive attitude of the Schulwerk group, while there was a slight decrease in attitude of the non-Schulwerk group. The fifth grade sample showed no significant difference between the Schulwerk and non-Schulwerk populations, and both groups showed a slight decline in their attitudes to music. A similar pattern of no significant difference was observed for the sixth graders on this assessment.

In summary, this music attitude assessment showed variable results among the several grades to which it was administered. Only two grades showed significant differences, and in both instances they were in favor of the Schulwerk over the non-Schulwerk populations. It might be observed that most of the student populations were characterized by very slight changes in attitude toward music, and the variable results would suggest that a variety of situational factors and circumstances might possibly influence the pupils' responses to this attitude scale.

Table 3 presents the results of the attitude measurement of those items that dealt with school-related activities. It may be observed that, with the exception of the third grade pre-test, there were no significant differences found between the Schulwerk and non-Schulwerk populations. In general, this would indicate that consistent attitudes toward school were held by the two populations. It may also be observed that, from the beginning to the end of the year in the several grades, a movement toward a less positive attitude was observed. This may be a reflection of

Table 2

MUSIC ATTITUDE

	SCHULWERK			NON-SCHULWERK			
	N	Mean	σ	N	Mean	σ	t
Kindergarten							
PRE	89	30.7	4.707	84	29.5	5.106	1.60
POST	110	27.8	5.455	117	26.4	6.499	1.75
1st Grade							
PRE	54	26.8	6.146	19	27.4	7.152	0.32
POST	50	28.8	5.786	18	24.3	6.900	2.41
2nd Grade							
PRE	66	26.9	5.143	49	26.2	5.259	0.70
POST	86	27.5	5.863	75	26.6	5.570	0.99
3rd Grade							
PRE	101	27.9	7.166	118	25.2	5.807	3.00*
POST	115	25.7	5.371	72	24.4	6.894	1.58
4th Grade							
PRE	129	24.4	5.660	122	25.4	5.364	1.42
POST	109	26.3	5.755	121	23.9	5.831	3.14*

Table 2 (cont.)

MUSIC ATTITUDE

	SCHULWERK			NON-SCHULWERK			
	N	Mean	σ	N	Mean	σ	t
5th Grade							
PRE	35	27.9	6.780	37	26.4	4.650	1.07
POST	97	23.4	5.895	68	25.4	8.139	1.73
6th Grade							
PRE	100	26.4	7.046	101	24.7	4.874	1.97
POST	85	25.8	5.984	86	24.3	5.513	1.69

Table 3

SCHOOL ATTITUDE

	SCHULWERK			NON-SCHULWERK			
	N	Mean	σ	N	Mean	σ	t
Kindergarten							
PRE	91	53.8	10.389	84	53.3	7.501	0.36
POST	110	49.8	10.354	117	49.7	10.524	0.07
1st Grade							
PRE	54	52.4	7.639	19	55.2	6.951	1.44
POST	50	51.7	7.827	18	52.9	7.397	0.56
2nd Grade							
PRE	66	53.0	6.420	49	54.0	7.081	0.77
POST	86	53.6	7.020	75	54.6	7.425	0.87
3rd Grade							
PRE	101	55.1	6.812	118	52.0	8.088	3.06*
POST	115	53.7	7.300	73	51.2	9.405	1.92

Table 3 (cont.)

SCHOOL ATTITUDE

	SCHULWERK			NON-SCHULWERK			
	N	Mean	σ	N	Mean	σ	t
4th Grade							
PRE	128	51.5	7.525	122	52.4	7.314	0.96
POST	109	52.2	7.562	121	50.9	7.329	1.31
5th Grade							
PRE	35	55.1	6.111	37	55.6	4.926	0.38
POST	97	50.9	7.595	68	53.0	8.860	1.58
6th Grade							
PRE	100	51.8	7.989	101	51.7	7.004	0.94
POST	85	50.0	7.802	86	50.2	7.014	0.18

the situational or particular environmental factors near the time of the assessment rather than continuing attitudes throughout the year. However, since there was a general absence in change of attitude toward school, those instances in which a significant difference was found for the Schulwerk population's more positive attitude toward music would provide some support for the thesis that a change in attitude had occurred.

V. ASSESSMENT OF CHILDREN'S DRAWINGS

In previous evaluation reports the pupil assessments had included a spontaneous drawing by the pupils. This drawing was utilized as an assessment of the spontaneity and creativity of the Schulwerk program as might be reflected with other aspects of the school curriculum. Pupils in the kindergarten and first grade were asked, "Draw a picture about when you are in school." They were given 10 to 15 minutes to draw the pictures. The completed drawings were scored by school psychologists, using criteria adapted from the Easel-Age Scale by Dr. Beatrice Lantz. The four criteria for scoring were: 1) form, 2) detail, 3) relatedness, and 4) action. Form was scored as the lowest level of development while action was the highest. Each drawing was scored by several psychologists independently to ensure reliability of the scoring. The 7 scores for each drawing, using the 4 criteria, were assigned common numerical weights; and a total score for each drawing was computed. The rationale for this assessment was that the free and spontaneous drawings would reflect the variety of children's perceptions of school; in turn, it was hypothesized that children's perceptions of schools (as reflected by drawings) might be related to achievement and be a reflection of children's expressiveness and sense of relatedness to the school program.

Table 4 presents the summary statistics for the drawing test administered to kindergarten and first grade populations. No significant differences are observed in the post-test drawings of the Schulwerk and non-Schulwerk children at either kindergarten or first grade. It may be observed that there was difference in mean performance for the non-Schulwerk population at the kindergarten level. (Their score, 1.6, was significantly higher than the Schulwerk populations' 1.3 initial score.) If one considers only the post-test mean scores utilized for the t-test of the significance of difference, it is observed that the mean scores for the Schulwerk and non-Schulwerk were 2.0 and 2.1 respectively.

Table 4

DRAWING

	SCHULWERK			NON-SCHULWERK			
	N	Mean	σ	N	Mean	σ	t
Kindergarten							
PRE	27	1.3	.509	79	1.6	.879	2.12
POST	41	2.0	.975	102	2.1	.798	0.58
1st Grade							
PRE	85	2.7	.686	132	2.6	.674	1.08
POST	110	3.0	.701	175	2.9	.828	1.08

Table 4a

DRAWING

	SCHULWERK				NON-SCHULWERK			
	N	Mean	σ	t	N	Mean	σ	t
Kindergarten								
PRE	27	1.3	.509	3.38	79	1.6	.879	3.91
POST	41	2.0	.975		102	2.1	.798	
1st Grade								
PRE	85	2.7	.686	.96	132	2.6	.674	1.12
POST	110	3.0	.701		175	2.9	.828	

However, it may be observed that the Schulwerk pre- to post-difference was .7, and the pre- to post- difference of the non-Schulwerk was .5. Although no significant difference is suggested by these data, the tendency was for the Schulwerk group to make a greater change in the direction of expressiveness and action.

For the sample of first-grade children to whom the drawing test was given pre- and post- among the Schulwerk and non-Schulwerk classes, no significant differences were found either in the pre- or post-tests. Furthermore, it is observed that the amount of increase in the score is identical (.3 for both and Schulwerk and non-Schulwerk populations.)

Table 4a presents the pre- and post-test analysis of the kindergarten and Ist grade drawing data for the Schulwerk and non-Schulwerk groups separately. These analyses suggest that the significant changes in drawing performance are found for both the Schulwerk and non-Schulwerk groups at kindergarten. However, no significant difference in drawing was found from the beginning to the end of first grade for either the Schulwerk or non-Schulwerk groups. In summary, it might be concluded that the drawing performance of the Schulwerk and non-Schulwerk groups showed no signifcant difference.

VI. ASSESSMENT OF PUPIL'S SKILLS IN MUSIC

A local test of music constructed by Stevenson and Smith was used to assess the pupil's ability to discriminate similarity and difference in pitch, musical passages, and thythm. The items were presented by tape recordings (to ensure uniform presentation to all pupils), and the pupils responded on an answer sheet by indicating if the notes or passages were the same or different, or if they were unable to perceive a difference. The total score was the number of correct responses to all sections of the test. This test had been used in previous years as a post- only measure, but during the third year of the project it was administered at the beginning and end of the year to allow pre- and post-test comparison.

Table 5 presents the summary statistics for this music ability test, which was administered in kindergarten through grade 6. Variable results were obtained from the assessment at the several different grades. At kindergarten, a significant difference favoring the non-Schulwerk population was found on the post-test comparison. The first grade showed no significant difference in the post-test comparison; however, it may be observed that the

Table 5

MUSIC

	N	Mean	σ	N	Mean	σ	t
Kindergarten							
PRE	90	23.7	8.288	29	26.3	8.284	1.44
POST	23	30.5	6.383	29	43.2	1.810	3.60*
1st Grade							
PRE	53	34.3	4.298	21	26.4	5.632	5.66*
POST	50	34.5	8.025	20	34.3	4.068	0.14
2nd Grade							
PRE	66	35.7	6.861	52	36.0	4.029	0.29
POST	85	39.4	5.504	76	36.4	5.637	3.39*
3rd Grade							
PRE	102	37.6	5.896	120	37.6	5.785	0
POST	113	41.0	5.623	98	39.5	6.866	1.71

Table 5 (cont.)

MUSIC

	N	Mean	σ	N	Mean	σ	t
4th Grade							
PRE	127	41.7	3.707	129	40.7	5.278	1.74
POST	108	42.9	4.435	123	43.1	4.126	0.35
5th Grade							
PRE	36	40.6	2.930	37	40.5	5.051	1.02
POST	97	43.5	4.177	67	42.3	4.943	1.60
6th Grade							
PRE	98	41.7	5.568	101	42.4	3.448	1.05
POST	93	43.0	4.061	86	43.8	2.745	1.55

non-Schulwerk group had a significantly lower pre-test mean score than the Schulwerk group, which would suggest that a greater change in mean score was observed for the non-Schulwerk than the Schulwerk group. The second grade summary statistics indicate a significantly greater increase for the Schulwerk pop-showing pre-test performance at a comparable level.

The results for grades 3 through 6 for both the Schulwerk and non-Schulwerk populations were very similar, with no significant differences between the two groups being identified. In general, it is observed that a slight mean gain in the abilities of perceptions of music is made from grade to grade and throughout the year. Very similar changes were found for the Schulwerk and non-Schulwerk populations.

The summary statistics from the local measure of musical abilities suggest that there were no significant differences between the Schulwerk and non-Schulwerk populations when compared on the pre- and post- measures during the past year. Although it was felt that these musical abilities were related to the activities and purposes of the Schulwerk program, they were not the specific identities for which training was provided. The results also suggest that variations in performance observed may be due to characteristics inadvertently included in the sampling of populations rather than attributed to the dimensions of the musical program. It may also be hypothesized that these musical abilities progress and develop in a common sequence and may be more dependent upon factors of maturity than on particular types of instructional or environmental experience.

VII. ASSESSMENT OF CREATIVITY

The Children's Individual Test of Creativity (CITOC) by Metfessel, Burns and Foster, was administered to a random sample of pupils at kindergarten, second and third grades. The sample was obtained by selecting every third child on the teachers' class rosters.

Table 6 presents the summary statistics for the CITOC administered to Schulwerk and non-Schulwerk populations of the kindergarten, second and third grades. From this data it may be observed that there were no significant differences between the Schulwerk and non-Schulwerk samples in kindergarten. At second grade, a significant difference in the verbal scale of this test was found in favor of the non-Schulwerk group. At third grade,

Table 6

CITOC*

	SCHULWERK			NON-SCHULWERK			
	N	Mean	σ	N	Mean	σ	t
Kindergarten							
VERBAL	81	58.2	23.91	139	62.0	21.97	1.16
PERFOR.	81	80.1	24.41	139	79.7	18.44	1.27
TOTAL	81	138.5	38.16	139	141.7	33.55	0.62
2nd Grade							
VERBAL	25	75.9	14.07	39	91.9	22.17	3.48
PERFOR.	25	99.6	21.53	39	98.3	22.16	0.23
TOTAL	25	175.6	29.10	39	190.12	39.40	1.66
3rd Grade							
VERBAL	63	93.1	23.88	38	97.08	22.19	0.84
PERFOR.	63	111.5	18.22	38	101.82	17.81	2.60
TOTAL	63	203.9	36.39	38	199.18	33.96	2.47

* CITOC RELIABILITIES:
Test-retest (two interval)
Verbal r_{12} = .863
Perfor. r_{12} = .776
Total r_{12} = .835

significant differences favoring the Schulwerk group in the Performance section and the Total score were obtained.

The analysis of these data from the several assessments was originally planned to be made utilizing an analysis of covariance technique. In addition, analysis of subscores on the CITOC, individual behavioral items on the Behavioral checklist and Attitude Scales was also planned. Unforeseen problems in data processing made it impossible to complete these planned analyses by the time of this report.

In the previous year the results of the CITOC yielded no significant differences between the Schulwerk and non-Schulwerk groups at grades 2 and 3; however, at that time it was observed that there was a significant difference between grades 2 and 3 Schulwerk versus grades 2 and 3 non-Schulwerk on the Verbal, Performance and Total test scores.

A similar analysis was performed in 1967-1968 to contrast differences in creativity scores for the Schulwerk populations of kindergarten, second and third grades and for the non-Schulwerk populations. A summary of these statistics is presented in Table 7. It is obvious that the comparisons are in several cases based on small numbers of students. Even though the samples were drawn in a consistent manner by taking every third child from the class roster, some differences may be attributed to the sampling process.

The data in Table 7 presents a longitudinal analysis of the tested abilities while Table 6 presented cross-sectional (grade to grade) comparisons. The performance of the kindergarten and second grade Schulwerk and non-Schulwerk groups are presented in Table 7A. As might be anticipated (solely as a function of age and maturity) the second grade populations showed significantly hgiher performance on the Verbal, Performance and Tatal test scores. These differences are noted for both the Schulwerk and Non-Schulwerk groups.

Table 7B presents the second to third grade comparisons of the Schulwerk and non-Schulwerk groups. A particular feature of this comparison is the fact that the Schulwerk group is composed of pupils who had two years of the Schulwerk program and thus may be considered as effected by a longer duration of this special instructional experience. The Schulwerk third grade population shows significantly higher performance than the second grade population. However, the non-Schulwerk third grade did not show significantly hgiher performance from the second grage non-Schulwerk population.

Table 7

A

CITOC*

KINDERGARTEN vs. 2nd GRADE

	SCHULWERK							
	N	Mean	σ	t	N	Mean	σ	t
VERBAL								
Kindergarten	81	58.2	23.91	4.51	139	62.0	21.97	7.37
2nd Grade	25	75.9	14.07		39	91.9	22.17	
PERFOR.								
Kindergarten	81	80.1	24.41	3.76	139	79.7	18.44	4.74
2nd Grade	25	99.6	21.53		39	98.3	22.16	
TOTAL								
Kindergarten	81	138.5	38.16	5.08	139	141.7	33.55	6.82
2nd Grade	25	175.6	29.10		39	190.1	39.40	

*CITOC Reliabilities:
Test-retest (two week interval) Verbal $r_{12} = .863$
Perfor. $r_{12} = .776$
Total $r_{12} = .835$

Table 7 B

C I T O C *

2nd Grade vs. 3rd Grace

	SCHULWERK							
	N	Mean	σ	t	N	Mean	σ	t
VERBAL								
2nd Grade	25	75.9	14.07	4.12	39	91.90	22.17	1.01
3rd Grade	63	93.1	23.88		38	97.08	22.19	
PERFOR.								
2nd Grade	25	99.6	21.53	3.33	39	98.3	22.16	0.77
3rd Grade	63	111.5	18.22		38	101.82	17.81	
TOTAL								
2nd Grade	25	175.6	29.10	4.50	39	190.12	30.40	0.93
3rd Grade	63	203.9	36.39		38	199.18	33.96	

*CITOC Reliabilities:
Test-retest (two-week interval)

Verbal $r_{12} = .863$

Perfor. $r_{12} = .776$

Total $r_{12} = .835$

These results suggest that with a longer experience in the Schulwerk program there may be increased development of creative abilities while limited experience (less than one year) does not typically produce such changes in the abilities measured in the Children's Test of Creativity.

VIII. IMPACT OF THE PROGRAM ON STUDENT POPULATION IN AREAS OF DISADVANTAGEMENT AND LOW SOCIO-ECONOMIC STATUS

In the last year of the project the Schulwerk program was expanded to include five schools in a neighboring district whose school population is predominately Negro and of lower socio-economic status. The project staff, musicologists, and special consultants all concurred in their observations that the classes of Negro children were responding with exceptional interest, enthusiasm and productivity. Consultants in choral music, rhythms, and dance suggested that this population might show higher sensitivity to thythms and expression than the students coming from other segments of the culture. Spontaneous and creative productions of the pupils in response to the Schulwerk program have been recorded and entered into the instructional guides and materials.

In order to investigate this observation, the several assessments of attitude, music ability and drawing were summaraized to allow a comparison between these schools serving disadvantaged student populations with those schools in communities of greater advantagement.

Tables 8, 9, 10, 11, 12 and 13 present these comparisons of the Schulwerk and non-Schulwerk groups (grades 1,2 and 3) in areas of disadvantagement, contrasted by the other schools participating in the program. Tables 8 and 9 present the comparison of Schulwerk and non-Schulwerk in the disadvantaged areas and the more advantaged school areas, respectively. From these data, it may be concluded that no consistent tendency is present to characterize the less or more advantaged areas. In the disadvantaged areas no post-test results showed significant differences favoring either the Schulwerk or non-Schulwerk groups. A similar pattern of lack of difference between the Schulwerk and non-Schulwerk was also found in the schools serving areas of more advantagement. The only exception was that the Schulwerk group showed significantly more positive attitudes toward music than the non-Schulwerk group in the more advantaged schools.

Table 8

COMPARISON OF SCHULWERK AND NON-SCHULWERK STUDENTS IN SCHOOLS LOCATED IN DISADVANTAGED AREAS
(Grades 1, 2 & 3)

	SCHULWERK			NON-SCHULWERK			
	N	Mean	σ	N	Mean	σ	t
MUSIC							
PRE	27	35.5	5.260	124	37.5	5.949	1.72
POST	43	38.3	6.631	111	39.7	6.457	1.17
MUSIC ATTITUDE							
PRE	26	30.4	3.726	116	26.1	5.851	4.62
POST	45	26.0	5.358	80	24.2	6.202	1.68
SCHOOL ATTITUDE							
PRE	26	57.1	6.412	116	53.4	8.335	2.47
POST	45	53.1	8.368	81	51.0	9.140	1.30
DRAWING							
PRE	65	2.6	0.734	91	2.5	0.719	0.83
POST	84	3.0	0.636	129	2.8	0.802	2.02

Table 9

COMPARISON OF SCHULWERK AND NON-SCHULWERK STUDENTS IN ALL OTHER SCHOOLS
(Grades 1,2 & 3)

	SCHULWERK			NON-SCHULWERK			
	N	Mean	σ	N	Mean	σ	t
MUSIC							
PRE	194	36.3	6.254	198	38.1	6.547	2.76
POST	206	39.4	6.366	206	39.9	6.076	0.82
MUSIC ATTITUDE							
PRE	195	26.9	6.609	192	25.3	5.441	2.62
POST	206	27.2	5.675	206	25.0	6.173	3.75
SCHOOL ATTITUDE							
PRE	195	53.4	6.881	192	52.3	6.878	1.57
POST	206	53.3	7.129	206	52.5	7.565	1.10
DRAWING							
PRE	20	3.0	0.447	41	2.8	0.563	1.48
POST	26	3.2	0.340	46	3.3	0.532	0.95

Table 10

COMPARISON OF NON-SCHULWERK STUDENTS AT SCHOOLS LOCATED IN DISADVANTAGED AREAS WITH ALL OTHER SCHOOLS

(Grades 1, 2 & 3)

	Schools in Disadvantaged Areas			All other schools			
	N	Mean	σ	N	Mean	σ	t
MUSIC							
PRE	124	37.5	5.949	198	38.1	6.547	.84
POST	111	39.7	6.457	206	39.9	6.076	.27
MUSIC ATTITUDE							
PRE	116	26.1	5.851	192	25.3	5.441	1.19
POST	80	24.2	6.202	206	25.0	6.173	.97
SCHOOL ATTITUDE							
PRE	116	53.4	8.335	192	52.3	6.878	1.19
POST	81	51.0	9.140	206	52.5	7.565	1.30
DRAWING							
PRE	91	2.5	0.719	41	2.8	0.563	2.49
POST	129	2.8	0.802	46	3.3	0.532	4.07

Table 11

COMPARISON OF SCHULWERK STUDENTS AT SCHOOLS LOCATED IN DISADVANTAGED AREAS WITH ALL OTHER SCHOOLS

(Grades 1, 2 & 3)

	Schools in Disadvantaged Areas			All Other Schools			
	N	Mean	σ	N	Mean	σ	t
MUSIC							
PRE	27	35.5	5.26	194	36.3	6.254	.71
POST	43	38.3	6.631	206	39.4	6.366	.89
MUSIC ATTITUDE							
PRE	26	30.4	3.726	195	26.9	6.609	3.95
POST	45	26.0	5.358	206	27.2	5.675	1.32
SCHOOL ATTITUDE							
PRE	26	57.1	6.412	195	53.4	6.881	2.70
POST	45	53.1	8.368	206	53.3	7.129	0.15
DRAWING							
PRE	65	2.6	0.734	20	3.0	0.447	2.96
POST	84	3.0	0.636	26	3.2	0.340	2.02

Table 12

COMPARISON OF SCHULWERK AND NON-SCHULWERK STUDENTS IN SCHOOLS LOCATED IN DISADVANTAGED AREAS

	SCHULWERK				NON-SCHULWERK			
	N	Mean	σ	t	N	Mean	σ	t
MUSIC								
PRE	27	35.5	5.260	1.93	124	37.5	5.949	2.68
POST	43	38.3	6.631		111	39.7	6.457	
MUSIC ATTITUDE								
PRE	26	30.4	3.726	4.00	116	26.1	5.851	2.13
POST	45	26.0	5.358		80	24.2	6.202	
SCHOOL ATTITUDE								
PRE	26	57.1	6.412	2.23	116	53.4	8.335	1.87
POST	45	53.1	8.368		81	51.0	9.140	
DRAWING								
PRE	65	2.6	0.734	3.51	91	2.5	0.719	2.82
POST	84	3.0	0.636		129	2.8	0.802	

Table 13

COMPARISON OF SCHULWERK AND NON-SCHULWERK STUDENTS IN ALL OTHER SCHOOLS

	SCHULWERK				NON-SCHULWERK			
	N	Mean	σ	t	N	Mean	σ	t
MUSIC								
PRE	194	36.3	6.254	4.92	198	38.1	6.547	2.85
POST	206	39.4	6.366		206	39.9	6.076	
MUSIC ATTITUDE								
PRE	195	26.9	6.609	0.43	192	25.3	5.441	0.41
POST	206	27.2	5.675		206	25.0	6.173	
SCHOOL ATTITUDE								
PRE	195	53.4	6.881	0.16	192	52.3	6.878	0.34
POST	206	53.3	7.129		206	52.5	7.565	
DRAWING								
PRE	20	3.0	0.447	1.64	41	2.8	0.563	4.17*
POST	26	3.2	0.340		46	3.3	0.532	

Table 10 presents the comparison of the non-Schulwerk groups in the dis-advantaged areas and all other schools. These results show no differences of significance, with the exception of the drawing test, in which the non-disadvantaged area groups made significantly higher performance than the disadvantaged.

Table 11 presents the comparison of the Schulwerk groups in the disadvantaged and non-disadvantaged schools. Although no significant differences in post-test results were found, it may be observed that the Schulwerk groups in the disadvantaged areas tended to show more change in scores than did the Schulwerk groups in the other schools.

Tables 12 and 13 present the analyses of the pre- and post-test results for the Schulwerk and non-Schulwerk groups in the disadvantaged and non-disadvantaged areas. While no clear trend or contrast may be noted, the attitude test results suggest that both Schulwerk and non-Schulwerk groups in the disadvantaged areas show greater pre- to post-test variation than do the same groups in other schools.

In the non-disadvantaged areas, the primary grade Schulwerk children showed greater gain in music abilities than the non-Schulwerk children. In contrast, the Schulwerk group showed less change in drawing than the non-Schulwerk.

In summary, it may be concluded that the impact of the Schulwerk program as reflected by these measures appeared to be similar in the schools in disadvantaged areas and all other schools participating in the project.

IX RELATIONSHIP OF SCHULWERK TO MEASURED ACHIEVEMENT IN READING

Although no direct relationship or effect of Schulwerk upon reading was hypothesized, it was suggested that the Schulwerk program might affect the academic program. The standardized reading achievement test results regularly administered in the schools were summarized for the Schulwerk populations and the comparison populations at each grade. Tables 14 and 15 present the summarizations of the Stanford and California Reading Tests administered in the various districts participating in the project.

The comparisons of the Stanford Reading Test results for the Schulwerk and non-Schulwerk groups are presented in Table 14. The Schulwerk groups showed significantly higher reading scores in the first and second grades, while the non-Schulwerk group had significantly higher scores at the 4th grade. At grades 3 and 6 there was no significant difference for the two groups.

Table 14

STANFORD READING

	SCHULWERK			NON-SCHULWERK	
	N	Mean	σ	N	Mean
1st Grade 1968	52	19.7	5.470	20	16.0
2nd Grade 1967	86	21.1	7.034	61	18.2
2nd Grade 1968	96	28.3	9.056	72	23.3
3rd Grade 1967	97	25.9	7.422	65	24.0
3rd Grade 1968	93	34.2	9.802	78	33.5
4th Grade 1968	79	36.6	9.315	85	46.0
6th Grade 1967	59	45.5	16.660	78	45.8

Table 15

CALIFORNIA READING

	SCHULWERK			NON-SCHULWERK			
	N	Mean	σ	N	Mean	σ	t
3rd Grade 1968	34	63.7	23.901	21	67.7	16.603	0.74
5th Grade 1968	34	70.6	20.303	34	80.1	16.525	2.09
6th Grade 1967	33	47.8	13.050	36	50.4	11.273	0.87

The comparisons of the California Reading Test results presented in Table 15 produced no significant differences between the Schulwerk and non-Schulwerk groups. Incomplete data for many pupils in these groups greatly reduced the size of the population for which the other test comparisons had been made.

It might be concluded that, although there were variable results throughout the grades, there appears to be a tendency for the Schulwerk groups to have achieved higher reading in the primary grades while no differences or the converse may be true for the upper grades.

X. SUMMARY AND IMPLICATION

This evaluation of the third year of the project activities has dealt solely with the assessments that were accepted as relevant to, but at the same time not totally inclusive descriptions of the comprehensive contents and purposes of the project. In previous sections of the report, the details of the objectives, the assessments and the findings have been presented.

For the purpose of summarization, some of the highlights of the findings are noted:

1) The results of a behavioral check list evaluating the individual developments and social performances of children's behaviors specifically related to the objectives of the Schulwerk experience provided evidence of the increasing participation, expression and spontaneity of pupils' behaviors throughout the year. Pupil behaviors that showed the biggest increase were expressive movement, development of time and space relationship, locomotor proficiency, and improvisation of concepts or activities in either verbal or motor domains. Throughout the year, approximately a 20% increase in the aforementioned behaviors was noted for children experiencing the Schulwerk activities. Other behaviors showing an increased frequency throughout the year included freedom of movement in rhythmical activities, participation in expressive group activities such as dancing, clapping and rhythm, and creating expressive responses to verbal and musical presentation.

2) Principals having the Orff-Schulwerk program in their schools were in consensus that the responses to the Schulwerk program were: teachers became more sensitive to the interests and participations of children; children reacted with more enthusiasm and response to oral, instrumental and rhythmic activity;

and participation of children reflected increased psychomotor skills and a climate in which there was greater willingness to participate in a variety of activities that might be suggested or demonstrated. It was the perception of the principals and teachers that the Schulwerk program, through the increase of expression and spontaneity, developed a climate in which self-expression was reflected in many aspects of the school program such as found in writing, creating poetry, oral language and freedom of movement in dramatic and physical education activities. Principals and teachers were perceived as individually reacting with varying freedom and expressiveness in the program, which was believed to be related to their feeling of ease and security in developing music, expressive movement, language and dramatics with pupils. This observation stressed the importance of an adequate and continuous inservice program for the staff experiencing and participating in the Schulwerk program.

3) Assessment of the attitudes of pupils toward music and their school program showed variable results among kindergarten through the sixth grade. While no significant change in attitude toward music was noted for most grades, the first and fourth grades of the Schulwerk populations showed significantly more positive attitudes toward music than did the non-Schulwerk population.

4) Assessments of the spontaneous drawings of the Schulwerk and non-Schulwerk groups produced no significant differences in the kindergarten and first-grade populations; however, it was observed that the Schulwerk and kindergarten populations had a tendency to show a greater movement toward expressiveness and action than did the non-Schulwerk groups in their spontaneous drawings.

5) Assessments of the musical skills of pupils' abilities to discriminate similarity and difference in pitch, musical passages and rhythm produced variable results for the several grades that were assessed. Two significant differences between Schulwerk and non-Schulwerk groups were found for the kindergarten and second grade. At the kindergarten the non-Schulwerk showed a significantly greater increase in ability than did the Schulwerk; while at the second grade, the Schulwerk group showed significantly greater development in musical abilities than the non-Schulwerk groups. In general the development of musical abilities was found to be comparable for both Schulwerk and non-Schulwerk populations at the other grades.

6) The assessment of creativity by the Children's individual Test of Creativity reaffirmed previous observations that the greatest impact of the Schulwerk program may be observed after a longitudinal experience which spans at least two years. The comparison of Schulwerk and non-Schulwerk groups at each grade (kindergarten, first and second) tended to reveal no significant differences for these cross-sectional comparisons. The third grade Schulwerk group who had experienced two or more years of the Schulwerk program showed significantly higher creative ability scores than did the non-Schulwerk groups in the Verbal, Performance and Total scores of CITOC. These results suggest that, with the longer experience in the Schulwerk program, there tends to be an increased development of creative abilities as measured by the Verbal and Performance assessments of CITOC.

The assessments of children experiencing this program to promote creativity and participation in music education were confined to the definitions of behavior which emerged as a result of the first two years of the development of this Schulwerk experimentation.

The emerging conceptualization of content and process of Schulwerk in the context of the American culture has produced continual modification and additions to the program. The assessments of these pupil behaviors are seen as only one aspect of the evaluation of the program, since the purposes of the project were to develop and demonstrate the constructs, program materials and procedures, as well as to observe pupils' responses and behaviors in this innovative program.

The products of theory, content and method summarized in other sections of this final report are recognized as relevant data for the evaluation of the accomplishment of the project's comprehensive objectives. Both the products of program development as well as teachers' and students' responses to this program suggest that the translation of the Orff-Schulwerk program into the context of the American culture may provide a new way of promoting creativity and participation of students and teachers in the public school music education program.

APPENDIX A

QUESTIONS AND RESPONSES FOR ORFF-SCHULWERK EVALUATION, SPRING - 1968

by

Principals of the Project's Participating Pilot-Teaching Schools

Mr. Lawrence C. McClure, Willow School, ABC Unified School District
Mr. Garland Dunkleberger, Hawaiian School, ABC Unified School District
Mr. Gilbert Bruxvoort, Artesia Christian School, Bellflower Christian Schools
Mr. Ralph Karr, Horace Mann School, Bellflower Unified School District
Mr. Jack Reynolds, Esther Lindstrom School, Bellflower Unified School District
Mr. Andrew Smith, Las Flores School, Bellflower Unified School District
Mr. Jack Witt, Ramona School, Bellflower Unified School District
Mrs. Helen Morton, Lincoln Elementary School, Compton City School District
Mr. Richard Merrill, El Segundo Boulevard, Compton City School District
Mr. Gerald Adams, Gauldin Elementary School, Downey Unified School District
Mr. Ferrill Ingham, Unsworth Elementary School, Downey Unified School District
Mrs. Mary Alice Lawson, Hollydale School, Paramount Unified School District
Mr. Melvin Fuszard, Collins School, Paramount Unified School District

I.

I. Was there a change in the teacher's music instruction?

Responses

a. Yes. From State Text to Orff program. Children initiated rather than teacher directed.

b. Yes. Most teachers reported more interest and active participation of all children, especially by boys.

c. Yes. The teacher indicated she had become increasingly aware of the use of sound and gesture and their departure from the traditional formal program that generally permeates many music programs.

d. It makes teachers more aware of children's responses in music.

e. Music and rhythm are more frequently used--this is done with poetry, written by children and "book" poetry--(clap out rhythm, repeat certain sounds, put it to music, etc.) I still hesitate to teach songs from the song book as my timing is poor when I read music and I play the xylophone too slowly for children to follow. If we make it up, I feel quite at ease with music.

   Tended toward more creative overall teaching, keeping the class more involved in the subject.

f. Music instruction has been more creative on my part, and as a result, the children are more creative. I feel that I am more accepting of their efforts in expressive movements than before.

2. Was there a change in the teacher's overall class day?

a. Yes. The Orff-Schulwerk method of teaching is excellent for a change of pace. It has been employed throughout the school day for its relaxing effect on the children ("sort of soothing the savage beast" therapy.)

b. A fourth grade teacher said his class started to write longer and better creative stories earlier in the school year.

c. Yes. Any classroom event may stimulate Orff approach. Language, rhythm, and syllabication.

d. It has developed more creativity in other areas of school curriculum.

e. It has put new spark in our daily music program.

3. Was there any influence from the Project seen in the school in general?

Responses

a. Other teachers are interested and would like to observe and use the instruments.

b. Yes. To some extent on playground. Children created rhythmic games.

c. The instrumental teachers reported pupils with Orff experiences were able to play instruments sooner and with more interest than those not in the Orff Program.

d. No, simply because we have not had an opportunity to expand the scope of the program to other students and teachers. Mrs. Minnis will conduct some in-service programs for other teachers and pupils.

4. Were other teachers not in the Project affected by the Project?

Responses

a. After observing Miss Davis' class, several teachers requested her services.

b. Yes. In kindergarten and third grade (project teachers are in these grades) to a limited extent.

c. Their interest has been aroused.

II.

1. Were there any changes in children of the Project classes not seen in children of non-Project classes?

Responses

   a. Yes. Shy, withdrawn children have responded in an excellent, creative way.

   b. Yes. Children who were timid, shy, unsuccessful became more perceptive and freer in their expressions. Language arts improved. Divergent thinking became apparent.

   c. They are less inhibited. They are not fearful of expressing themselves. They accept other children's responses without ridicule.

2. Were there any problem children who benefited from the Project?

Responses

   a. A tense child feels free to let himself go. Some children have gained in coordination. Unsuccessful achievers in academic subjects have found an area in which they can succeed, thus building up their own self-respect.

   b. They learned self-discipline.

   c. Yes. Our teacher reports that two very outstanding problem children benefited immeasurably through this approach. She attributes their success to the use of the instruments and making of sound and gestures associated with elemental music-making, of laughing, whistling, clapping, and always with motor activities involved.

   d. Yes, three boys who visited the principal's office regularly before the Project have not been counseled since October.

e. This year's class was a very self-conscious class. There was a tendency to laugh at anyone who was creative. The Orff-Schulwerk program has helped the individuals gain enough self-confidence so that this feeling has disappeared somewhat. Four boys were definitely holding off any contributions. They'd look at each other and snicker. Slowly they got involved. They really respond to the instruments. It changes their whole outlook when they play them. Some of the class is still self-conscious with movement, but are improving.

A girl was sent to join us. She is a fourth grader. Her doctor wrote a note praising her response. A good number in the class have problems. They all have been helped some.

It has put new spark in our daily music program.

f. Three problem children out of five have shown marked improvement this year. One boy offered to demonstrate with the drums for the class just last week for the first time. Usually, he's sliding around on the floor completely unaware of what's happening. Another boy, a slow learner has shown us how creative he can be in music. He seems to have a better self-image. A girl with many emotional problems, from another room, is delighted to be included. Every week she asks me if she can still be a guest.

g. Those specific pupils who have problems appear to benefit more from the program, probably because they feel equal in this area and are relatively more responsive.

3. Did Project children seem ever to influence the behavior of non-Project children during the school year?

Responses

a. Quite often a group of Project children will teach their activities to others during recess.

b. No opportunity to observe.

c. This is an area where we have not been able to observe enough to make a judgment.

4. Did any children cause their parents to react to the Project to your knowledge?

Responses

a. Parents were interested and observed at every opportunity. They were pleased with the project.

b. No great reaction noted on part of parents. However, one parent contacted the school to report that she was very opposed to dancing of any type. After an explanation of the program, she withdrew her complaint.

c. Some parents were anxious to know more about the program and in two instances requested their children be placed in a Project classroom.

5. Is there any evidence that the Project activities are desired by other children not in the Project in your school?

Responses

a. Yes, children ask why their class is not included in the Project.

b. No, we have not expanded the Project activities to include other classrooms at this time. We do have plans for this at a later date.

c. Yes. Other children have asked to participate--particularly with the instruments.

d. Yes. They have expressed a desire to play the musical instruments.

III

1. Is it true that the Orff-Schulwerk Project by its alleged goal to make children happy through musical participation is positively valuable to the educational program of your school?

Responses

a. Judging by the responses and participation of the children there is a positive value to the educational program.

b. Yes. Success is achieved. Coordination improved. Psycho-motor skills improved.

c. Yes, as relates to the kindergarten children who were involved in the program. Everyone participates in the activities, not just those who were musically inclined or gifted. I believe it will prevent many of the muscial drop-outs of the past.

2. Do you hold valuable the ability of children to seek poetic and musical expression for the events and surroundings of their immediate experience?

Responses

a. Yes, this method seems to liberate or free the children from suppressed inner feelings and, therefore, their true feelings emerge in various creative ways.

b. Yes. Material from which children create is taken from their events and surroundings.

c. Most definitely.

3. Has the Orff-Schulwerk Project been successful in your school as a way to bring children and teachers together for experiences with poetic and musical composition drawn from their own imaginations?

Responses

a. Yes. Children and teachers have become more aware of poetic expression.

b. A teacher answered: "Definitely yes, in the Project class and A.M. class as well. The children have done many 'compositions' using their own words, sounds, gestures, and body movements."

c. Project children are writing more poetry with enthusiastic participation by all members of the class.

4. If patterns and forms are basic to numbers and geometric concepts in the new math, can you value the same concern for sensitivity to rhythm and melodic pattern and form in aural communication?

Responses

a. Mr. X's class is able to work out exciting rhythmic patterns for multiplication facts.

b. Development of sensitivity to rhythm and melodic pattern is valuable for its own sake. Logically, this development should carry over into other areas of curriculum; however, we have no object date to support this hypothesis.

5. Have you seen evidence in your school that the Project has sensitized the children and the teachers to musical patterns and forms? Is this sensitivity found by them in language, in movement, in instrument playing, in singing, in speaking, in gestures like clapping, or other ways?

Responses

a. Yes. Awareness of musical patterns and forms.

b. An "unqualified" yes. This sensitivity is found in varying degrees with all of the above motivational-stimuli, depending on the individual child.

c. In two of the four classes this is evident in all ways listed above. Two who have a weaker musical background are progressing slowly.

6. Do you perceive from the reactions of teachers and children any hint that Orff-Schulwerk indeed does make one more creative in any way?

Responses

a. The reaction of two reading experts, Dr. Jeannette Veatch and Dr. Charles Brown from U.S.C. who observed Orff-Schulwerk for the first time this week were most impressed. They feel it has great potential in the development of language patterns and the teaching of the mechanics of punctuation to the disadvantaged child.

b. Both teacher and children have enjoyed the various activities. It has certainly motivated and stimulated all concerned to creativity especially the introverts in the class.

c. Yes. Freedom to create. Not bound by curriculum.

d. It seems to release the children from their inhibitions in regards to self-expression. This shows in the classroom. The Orff-Schulwerk program makes children easier to teach, I'm not sure why, except it seems to remove a lot of tensions and adds to the child's self-confidence.

e. Orff classes do appear to be less inhibited than those a teacher has had previously, eg; a fifth grade that does folk dancing has had only limited success in polka dancing prior to this year. In science, molecules are shown or described in poems, and physical education, eg; molecules shooting off through space by extending arms and finger tips in rhythm and in all directions.

Those teachers who are not involved in the program hear about this sort of expression and appear anxious to have this type of curriculum help.

From the programs I have observed, a tangible, recognizable asset is the ability and desire to listen (and to parrot). Discriminative listening is a constant need; it is an integral part of our reading development.

f. The majority of the children respond more freely to movement, dramatics, music and poetry than before.

The most outstanding value, in my opinion, has been in the area of listening. For example, if a child who is the leader creates a different movement, rhythm or idea, the children are more able to imitate perfectly his suggestion. This shows more awareness and improved listening skills on their part. This also shows locomotor proficiency and body relationship.

I think the program fits in well with our physical education program.

Additional Responses

a. Those of us involved in the Orff-Schulwerk program are excited and pleased about the results we have seen so far. There are many far reaching objectives expected to result from the program and even though we have just made a beginning, we are seeing some positive behavior modifications in individual children. The most dramatic are in those children who in the past have been isolates, often very inhibited and withdrawn. We have seen these children begin to identify more closely with the other class

members, feel success, have a better self-image and develop a greater interest in school in general. Greater creativity, awareness and self-expression are other traits we are beginning to see develop.
In my mind, one of the finest results is the effect of the program on the teachers. More willingness to be creative in their overall teaching techniques, better relationships with children and greater identification with the children are the most obvious.

Frankly, however, we have only begun and I feel final judgment must wait until more in-depth work has been done. On the basis of these early results, I feel the program offers nothing but beneficial outgrowths and behavior modifications.

Principal-Teacher Interview

a. Was there a change in the teacher's music instruction?

I feel this type of music program involves more of the children more of the time in that children feel more free to offer their own ideas; for instance, something to do with a poem we are making up in the classroom instead of just following a book and learning how to sing a song altogether.

My program (music) so far has been almost exclusively vocal music, occasionally a record for music appreciation. Very little in rhythms or anything called creative. The 12 year old age level I teach are perhaps more inhibited, feel less free to move around, and are more sensitive to laughter if they make an error. When Frau Orff is teaching they wait for instructions and I feel in time they will become more free in order to create. They are very interested. As I become more familiar and confident with Orff-Schulwerk myself, my teaching will change.

b. Where does participation go into creativity?

I think we all tend to be too structured in our teaching, especially in music. One of the points of Orff-Schulwerk is to provide experiences for them where they can branch out according to their own talents, their own abilities. Naturally, we must lay groundwork, teach certain fundamentals about handling instruments, things we expect to follow in a natural order. But we also allow any branching out, anything that the child feels fits or belongs can be right and can be part of it as we noted today when we came in. You had a lesson going before we got there so we simply continued with that lesson rather than the one we had planned using. This is the creative aspect of it, I am sure.

When we went in the room he had already gorten some things going so we simply took those and used them on the board. The lesson today was, incidentally, in notation of hearing the rhythm in your mind and noting it on the board. Here, once again, creativity would allow them to notate it anyway they chose. We don't use musical notes, incidentally, we just make short and long dashes. This is the creative aspect of a structured program and I think in many ways if we lead them in the right directions and then let them go wherever they choose it becomes creative. We do have to formalize it to a point but then they can play any tune they want, they can play any rhythm they want, and it usually is right. There is very little wrong movement, wrong notes, in this system.

c. Do you have any children you might consider problem children and, if so, what do you consider this program has done for them?

We have only one outstanding boy who would be identified as a non-participator, and to me it seems rather obvious that he would like to succeed but does not participate because of fear of failure. During the first few Orff-Schulwerk rhythm programs we left him alone and then he began to clap a little bit, not violently, not too willingly, but a little bit on his own and finally one day, after the fourth or fifth session, he really began to obviously enjoy what he was doing. It certainly hasn't changed him completely, he still will withdraw at times but I feel that from now on in the majority of sessions he will actively participate and this is a breakthrough because he frequently withdraws. I have allowed him to withdraw from the foreign language program because, after a time, his expression of disgust every time he was called upon made us decide to give him a choice. It was not mandatory in his case and this is an example of what he will do unless I sit down with him and give him an awful lot of individual attention which, of course, I have to do in reading but do not have the time to do in very many areas. I would like to add to that, although this one boy mentioned is an obvious withdrawl case, we have two girls who have probably participated less than he. They don't have the same problems. They are both rather shy, one is successful scholastically and both have friends. The second girl has a fear of failure, I am sure, the same as the boy mentioned. They haven't taken part in this. I wait and watch, hoping they will and I feel that if they do, Orff-Schulwerk will have done a great deal for them not only in the music but in the general scholastic behavior.

d. I believe that one of the objectives of the Orff-Schulwerk program is to make children happy through musical participation. Does anyone care to comment about this objective?

In the two years that I have been in the program, I noticed that in both years the children are much more eager to participate in the music activity as such. They want to know when we are going to do it again and they are all eager to volunteer to do something. There may be a few who are shy at first but most of them are willing to work with the group by the second year's time.

e. Do you feel this improves their general classroom behavior in other subject areas? Does it loosen them up a little bit?

I feel it relaxes them.

There is a great self-consciousness, stillness, at the 12 year old level and as these children get this experience, I hope it will bring about some general changes in behavior. They should enter into folk dancing, square dancing, I feel more easily; be more willing to accept laughter, good-natured laughter, at their expense; perhaps overcome some of their shyness. I feel that they really need this at this age, maybe because of this terrible self-consciousness and fear of ridicule.

Of course, one of the aims of this program is to give every child something to accomplish within his abilities, and if we are careful in our diagnosis we won't give a child anything that is too difficult for him to do. Yet, if there is just a tapping out of a simple rhythm and he feels satisfaction, then this is fine for him and a more advanced student, like some of your high achievers in the room, we would expect more from them and would try to assign them a more difficult role in the program.

f. I take it from some of the things you have said that this program has had an effect on increased spontaniety and creativity of our children. They certainly have participated more in the music program. I would like to know if you have noted any increase of correlation of music with other aspects of the curriculum which you are teaching?

I feel that we have had the program too short a time to really expect to see the correlation between other subjects and the music program. I feel that, possibly, we will see that as the program progresses but right now they are just barely getting started in the program.

Principal-Teacher Interview - (cont.)

I have sort of the same reaction. We had one rather formal occasion to use the rhythmic approach. A boy writing poetry came up with a very varied number of syllables and lines and we were trying to get a uniform rhythm to it of some type. We asked another fellow who recognizes syllables to beat them out as it was read and the class recognized that it didn't have any rhythm to it to speak of. So, in working with the drums and the chants, we were able to keep the sense of the thing and retain its creativity in that respect and still get to conform to some of the rhythmic rules of poetry. I would say that, almost I feel, there has been a little more interest in poetry. I have had, in the last month or two, a little better output in this area and perhaps this could be due to a feeling of rhythmic interest.

g. I realize that this project has been set up for the benefit of children but out of my observation that it has also benefitted the teacher. I would say this, for the record, Miss .... has shown a great deal more self-confidence since she has been in this program than I noticed before. I don't know if she realizes it or not. Perhaps she would like to comment upon it?

I feel that this year I have assumed more responsibility in the program than I did last year and I feel, therefore, that it has helped my presentation.

h. I am wondering if you have any further comments that would be of value in this evaluation session we are having at this time?

I would like to make one comment, perhaps categorized as an ommission rather than a failure, in that we start the program with the younger children and I would like to see that continue with these youngsters in the second and on into the third grade rather than starting at the top as we have done. Nothing is wrong in itself, but I feel that the program is more oriented around a continuing process and perhaps our emphasis should be on the younger children working them up to the upper grades rather than trying to start at the upper grades. I would certainly be very interested to see as a sixth grade teacher what differences it made in children's free expression. I would like to receive a class of sixth graders who had five years or so of Orff-Schulwerk.

i. I believe from what you have said you would like to see the program continued but be a progressive program rather than the one grade at the primary level and one grade at the upper elementary level. I think I speak for all of us in this program in saying that if Orff-Schulwerk is continued our school would like to be a part of it.

EVALUATION OF ORFF-SCHULWERK PROJECT
IN THE
EDUCABLE MENTALLY RETARDED HIGH SCHOOL PROGRAM

Orff-Schulwerk activities have contributed in a very special way to the EMR program at the high school level. The program has been in operation for one semester involving the freshman class. Although we can only have these activities two or three times a week we have noted a change of behavior in many of our students. One boy who had a very marked dislike for music has exhibited spontaniety and obvious enthusiasm when participating in the program.

Visiting the classroom one day a teacher expressed her admiration as follows: "There is so much constantly going on because of the various musical instruments utilized that each child is involved for the entire duration". Other observations were "children delight in being able to recognize different parts of a movement on record". And again "they offer spontaneous comments and more important help each other with the instruments with little or no coaching from the teachers".

The greatest achievement of the program with these children is undoubtedly the feeling of self-confidence and accomplishment which is engendered. To many, the unique experience of handling and feeling the instruments, of hearing the sounds which they produce, of being a member of a real musical group would be otherwise unavailable and unattainable.

POSITIVE ASPECTS

1. Span of concentration increased
2. Better understanding of dynamics
3. Tension and emotional outbursts were reduced
4. More appealing and concrete means of learning forms in music
5. Group activity - aiding to better social adjustment

SUGGESTIONS FOR INTRODUCING PROJECT INTO FUTURE HIGH SCHOOL EMR PROGRAMS

1. Begin with instruments (introduce different types and allow pupils to experiment).
2. Play record (simple tune and transfer to instruments).
3. Then to spontaniety with instruments and creativity.
4. Words, rhymes, etc.

RESEARCH IN AMERICAN CULTURE

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Head, Arts, Humanities, and
Social Sciences
University of California Extension
Los Angeles, California

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THE RESEARCH COMMITTEE SPEAKS

Committee as Philosoph

Robert Bartlett Haas

As Chairman of the Research Committee for the Orff-Schulwerk project in Bellflower, I feel it may be appropriate to report briefly on the goals and accomplishments of the group and on the stages through which we went in working together.

Remembering an intensely interesting discussion I had with Dr. Carl Orff in the Summer of 1964 when I proposed to him a University of California Symposium in Schulwerk, the concept of "the philosoph" --- the all-around specialist and super-genaralist who could shape the work on the highest philosophical and aesthetic and research level --- stayed in my mind as a germinal one.

When Martha Maybury Wampler asked me to help in the shaping of the Bellflower project's first year, my immediate concern was find a way to implement Orff's specifications for a philosoph in California. I knew of no one who could single-handedly have carried the intellectual responsibilities Orff would have charged him with. Thus, it came to me (as a rather normal American idea) that a group of specialists who could be blended into a working team in behalf of the project might serve the gargantuan function of Orff's philosoph.

An excellent music-historian, language specialist, folklorist, and research specialist were found. As they worked together over the year with the three Orff-specialists (raising important questions, seeking harmonious solutions, discovering and articulating consistent sets of values in the emerging project, and interpreting them in language we could all agree upon) something emerged that seemed to me bigger than all of us. It was the committee as philosoph.

Our primary aim was to support the project and the teachers in a project we believed in, although we were not always sure what it was about. Next, we hoped to extend and deepen the Schulwerk project by helping the staff define its goals in terms clear to American teachers and suitable to our national and local cultures. Some of Orff's goals we found were of a universal nature, and had to do with some very fundamental notions about spontaneity and creativity. Other goals seemed to require sensitive adaptation to the environment.

The most significant aspect of the committee's work was, perhaps, its process --- the slower or faster rhythms which helped us reach the orchestration of ideas which marks the philosph. The only way I know to indicate something of this is to append the spontaneous evaluative remarks of the committee members asked for by the chairman at the end of the year. They seem to yield a revealing pattern of quality:

A. THROUGH WHAT STAGES DID YOU SEE THE COMMITTEE MOVE IN ITS WORK TOGETHER?

1. 1st: Groping, confusion, extreme generality in defining problems
   2nd: Effective and broadly-based agreement
   3rd: Sporadic outbursts of productivity
   4th: Uncertainty and some skepticism about further developments

2. From total ignorance (on my part) to greater mutual respect and understanding.

3. Clarification of the nature and purpose of Schulwerk. Continuing finement of the objectives of the Bellflower project. Recognition of the interrelationships of the characteristics of children, expectancies of public education, role and characteristics of the regular teacher and the Schulwerk teacher, and the interlocking dimensions of language, music, rhythm and thought.

4. An introduction to Schulwerk; search for relative data; involvement in actual teaching problems; concern with Schulwerk as viable in socio-cultural context of Bellflower; active participation in assessment and readjustment in view of local context.

5. As I recall, we started out in an atmosphere of polite mutual suspicion, related to a guarded and protective reaction for our own areas of competency. This was followed by a sequence of testing maneuras carried out during a few otherwise rather blank meetings. This phase culminated in a few sharp encounters which cleared the air and the committee was able to settle down to much more fruitful work. I believe most of the theoretical disagreements between the Schulwerk project people and the advisory committee have at bottom centered around cultural relativism -- whether music is, in fact an international language.

6. 1st: Through mutual personal appreciation of the committee members.
   2nd: Through common discussion about any rising theme.
   3rd: Spontaneous responses as a function of confidence, which grew with the frequencies of our meetings.

B. WHERE DO YOU SEE THE CONTRIBUTION OF YOUR SPECIAL FIELD FITTING INTO THE BELLFLOWER PROJECT?

1. Evaluation is at best a continuing process through which we may be able to make explicit that which is implicit. Hopefully, we may be able to gather some evidences of the behavioral changes in teachers and pupils as well as the substance which is developed as the content of the program adaptation.

2. In my session with the teacher's training course I discussed with them the musical repertoire and experiences common to all children in the U.S. regardless of where they live or what school they attend --- what I referred to at the meeting as the repertoire of the "child's underground". This kind of attack on the tabula rames notions of most music teachers, is, I think, helpful. The other potential contribution from the field of folk music seems more doubtful to me: some ideas about the development of the indigeous American cultural language. Schulwerk seems to me firmly grounded in European culture history; since this is the basis of our "fine art" tradition, I am not at all sure that the public schools can, at this time, go very far afield from that tradition. Other institutions are perhaps less vulnerable. For example, while driving through Bellflower I got the impression from record shop displays, performers advertised at night clubs, etc., that Bellflower is part of the large Los Angeles community of immigrants from Texas, Oklahoma and Arkansas. Hillbilly, however, is such a highly declasses type of music that I very much doubt whether either the schools or the community itself would accept its being discussed in a music education program. This applies, incidentally, even to its musical values, as separated from the repertoire of songs. Jazz is pretty widely accepted now by intellectual circles as worthy of some discussion, but there are very few public schools which can tolerate it, except on an extra-curricular basis. The recent emphasis on folk song repertoire in school music books does not abrogate my point; these are used as "come-ons" and are basically treated as rudimentary examples of the "fine art" tradition.

3. Language and literature seem essential to Orff-Schulwerk, hence my contribution has been that of suggesting materials for adaptation; poems, game songs and rhymes. I have also contributed by discussing the rhythms of language and poetry, and put together bibliographies of my sources for further investigation of these materials.

4. Emphasise an interdisciplinary approach to musical analysis and symthesis i.e., research in musical perception, pattern grouping, etc.; also emphasize the differing musical cultures presented by local students, especially the lack of general goal of fine art cultivation among the bulk of students.

5. In teaching and experimenting in different grade levels at the same time.

6. The field of folk lore is relevant, it seems to me, in terms of providing data concerning the musical, poetic and ideational tradion already active within the child's community. This has, I believe, been reasonably successful for the elementary school age level. I suspect the crisis will be reached when the junior and senior high ages are reached; at that point the community tradition will vary greatly from the Schulwerk tradition, and I do not think the most stalwart and sophisticated folklorist---or even a committee-ful of them---is going to be able to bridge this chasm.

C. HOW DID YOUR PICTURE OF SCHULWERK IN AN AMERICAN SETTING CHANGE OR GROW DURING YOUR PARTICIPATION IN THE COMMITTEE?

1. The possibilities for an effective adaptation grew. The energetic experimentalism in all the areas and in various syntheses of the arts in America of course encourages Schulwerk immensely. But that same experimentatism is a danger to it, I have discovered, and in any real contest the pop and folk values already jumping in the American culture will beset Schulwerk.

2. I watched a teacher training session and discussed the project with a number of Santa Monica teachers who had participated to a greater or lesser degree. Unfortunately I was never able to see a session with children. Many teachers were concerned about the expense of the Orff equipment and whether or not a school board could be persuaded to invest. Some commented that they had tried the

same principles as those exemplified in Schulwerk in terms of other educational systems; almost all remarked that it isn't the system of teaching so much as the teacher's feeling of conviction in what she is doing. American teachers have changed systems so often they are becoming blase. My own impression was that the emphasis on musical form, and the greater degree of musical freedom allowed the children was all to the good. Individual Americans have to be encouraged to make sounds, and I mean this in a number of ways. It is possibly our greatest weakness. The word "dumb" has two meanings. The notion that you can't make a mistake when your improvising within the pentatonic, for example, is great.

3. It did not change since I think that anyone should have the possibility of doing things like the Schulwerk. It became larger because I realized that the relation to normal daily situations is most important; I think about preparing breakfast as well as about the "Jefferson Airplanes". I became more and more aware that the arts have a common source and you have not to be a professional artist to deal with these sources but you have to get from somewhere a certain awareness and impulses for these things.

4. The most dramatic perceptual shift was from the notion of a pre-defined and prescribed program content, to the idea that Orff-Schulwerk offers a strategy or frame-work within which any culture may find musical, rhythmic and linguistic expressions that may be organized to promote and free response, and concomitantly provide organization for children's development of concepts, self-expression and adjustment.

5. Principally, I think I developed greater respect for the ingenuity of the system itself; what had seemed gimmicky before became, in operation, a clear part of a learning sequence. I also found the balance struck between group sensitivity and individual expression quite admirable; this is a difficult trick. I still do not feel that Schulwerk speaks American English. A question that the Committee might well pose itself is: Does it really have to?

6. From (1) initial impression of Schulwerk as a rather general tool for cultivation of musical thinking, responsiveness, etc., to (2) a realization of the system's close connection with European fine art traditions of the past, to (3) knowledge of the potential of Schulwerk to potentially adjust to the goals of a local context.

D. WHAT IN YOUR ESTIMATION HAS BEEN THE CONTRIBUTION OF THE COMMITTEE WORK TO THE BELLFLOWER PROJECT THIS YEAR?

1. The Committee has been suggestive and presonitory, a panel of modest authorities which has attempted to suggest basic ideal and values which Orff-Schulwerk in America must face.

2. As I saw it, the Committee served two principal functions: to help translate Schulwerk principles into American musical and poetic idions, and to help the active teachers view more objectively those things they were doing intuitively. Neither job is complete. We also, I think, help to bring the project to wider community attention.

3. Provided an opportunity for the Bellflower staff to re-think and restate the purposes, content and outcomes of the project. Brought specialized resource consultants to aid the project in greater appreciation for the nature of music, language and rhythm. Initiated a cooperative effort to obtain "contentx" within the American culture which might be utilized in Schulwerk.

4. Honestly, I don't know. I think we have provided some moral support, and occasional shaking up of set approaches, and a little usable verbal and musical material.

5. Helped nourish and encourage theoretical discussions among the project staff; provided source materials for symposia, workshops, etc., identified project with representatives of major, advanced, educational institutions in the area; objective and subjective contact with knowledgeable members of local musical culture.

6. a. The committee seems to me like an intellectual umbrella spread out over our work.

   b. To have the possibility to speak about areas we all are interested in in a friendly circle. Exchange of thoughts.

   c. To clarify ideas and to consider seriously touching subjects and their influence. To try to give verbal definition of creativity which is the fundamental concept of Schulwerk.

   d. Existence of excellent essays and speeches of the Committee members so that we were never without material on hand.

   e. The contribution during the Symposium in front of the public was great.

E. COULD YOU GIVE A SPECIFIC ANECDOTE ABOUT EITHER THE COMMITTEE WORK OR THE PROJECT YOU THINK WOULD BE INTERESTING TO PRESENT, AS A PART FOR OUR JOINT ARTICLE FOR THE YEARBOOK?

1. The role and importance of the teacher was illustrated by the teachers and supervisors giving samples of the rhymes and rhythms they were using with children. As we were discussing the purpose of the introduction of work and music or rhythm forms as incomplete episodes to which children might respond, we raised the question, "Does the teacher give the rhythm, or does the child respond with his own?" To this, one member reflectively responded, "Say, you know when I think of it --- when I help children compose their own songs, more usually than not they come out in three-quarter time." A lively discussion ensued.

2. REAL integration of the Schulwerk with American scene, i.e., the marriage of the project director to the local superintendent!

3. Once again you asked in a committee: What is Schulwerk? It was significant that this question appeared again only after knowing about the Schulwerk and after knowing each other---maybe in February, 1967. No one of the Committee members knew immediately an answer. After a little while we had the most marvelous answers and each one was different from the other.

4. Orff's time spent with me so generously in the Summer of 1964 was not wasted. I'm still traveling on the excitement of his personal magnetism and high purpose. University Extension will continue to make his work available to students in Los Angeles.

5. I have enjoyed very much to have had the opportunity to work for the first time in American schools. Teaching in the Bellflower Unified School District in the special federal experiment, and in the University of California Extension, Los Angeles, has been an important step in my career.

6. I appreciated the exciting atmosphere of the project and participating in these new developments with Gertrud Orff and Martha Wampler and the project committee with you as our director, who is like an "intellectual umbrella" spread out over us. Teaching the UCLA Extension classes was exciting.

ORFF-SCHULWERK'S PLACE IN EDUCATIONAL CHANGE

Martha Maybury Wampler, Project Director

Orff-Schulwerk is an educational change. It is a philosophical alteration of the principles of teaching aesthetics. It introduces to the school a means for dialogue between composed, formalized expression on the one hand, and immediate, personal creation on the other. Before Orff-Schulwerk, the school dealt with aesthetics couched in the departmentalized courses of music, art, dramatics, and dance.

Orff-Schulwerk is a general artistic education rather than a method of music education. It is not concerned with perpetuating a musical tradition or the skills associated with that tradition: Orff-Schulwerk relates to music and other arts in quite a different way. In aiming at ear-oriented and tactile education the foundations of this pedagogical philosophy are hearing activity and invention. Whereas eye-oriented learning and notation are fundamental to perpetuation and rationalization of traditional art forms, Orff-Schulwerk depends on perceptual and emotional awareness of patterns which involve the participant. By involvement, the participant initiates or responds in regulating the process of inventive activity at hand. Therefore, it is Elemental Music, music which had to be discovered, not composed.

Orff-Schulwerk has a disquieting impact in the present educational arena because of its basic concept of reality. It makes real what many people cannot see. Its procedure is improvisatory and immediate. Change and variation are its style. It is concerned with how a student feels. Its stuff is sound and space and its forms take shape in imagination and memory. Its value is in the process and its goals are non-utilitarian. It results in teachers and students growing interdependent with the materials of rhythm and melody, speech and gesture, movement and pageanty, in such a way that fluidity of expression evokes only deeper elementalism...never sophistication. It transfers from teacher to teacher through participation. Its experience is, for the most part, non-literal.

Orff-Schulwerk is highly relevant to contemporary concern for creativity. While a certain lack of understanding for the experience in Schulwerk exists generally, the growth of studies and experiment on the creative process moves forward. A quote from the recent study on creativity by Sidney J. Parnes and Harold F. Harding in A Source Book for Creative Thinking points up the reality of the problem: ".....the fifth need of modern man is Novelty or Change.....this need can be called in a mathematical sense--information, for a continuous, novel, unpredictable, redundant, and surprising flow of stimuli.

Our sense impressions must be organized into meaningful patterns if they are to bring us much information. But the most important pattern of all is the pattern of change. We forsee a mountting interest in Creativity as soon as change and its catalytic values are appreciated. This will come among students in particular once they realize that the skills of stimulating the imagination enhance the personality--that they provide greater mental strength."

Orff-Schuwerk is the source for experiment and innovation. United States Government research, ESEA Title III Project in Bellflower, California, seeks to evaluate for American schools the effectiveness of Carl Orff's aesthetic education whose roots have been planted in our culture by a team of both German and American Orff-Schulwerk specialists. Carl Orff, the German composer and founder of the Schulwerk, gives his thought and experience to the project through close contact with the project's staff. Naturally, many new directions have been possible in this American exploration but constant attention is given to the integrity of procedure and evaluation as it relates to Dr. Orff's original concepts. Objective testing in the project has moved parallel to evolving areas of response. Testing already indicates, however, that for children with Orff-Schulwerk experience of a year or more, there is a significant increase in creative resonse to manipulative test instruments than for children of a non-Schulwerk population. Evaluation of creative intelligence has been based on manipulation studies because no testing for aural creativity exists. Evidence of certain new interests among the young, participation by aural, tactile, and kinetic experiences and their attraction to color, texture, and new experimental configurations point to the importance of Orff-Schulwerk's emphasis on sensitivity and philosophy of discovery but also to the drastic need for more adequate instruments of evaluation in these non-verbal areas. New tests which have been invented in the Bellflower project include ones of children's drawings, children's attitudes, and individual behavior in group participation. These instruments have been used in pre-test groups of Schulwerk and non-Schulwerk populations and will be administered in a post-test. Illumination of behavioral changes noted in children as a result of this project's research should lead to important feedback for American Orff-Schulwerk procedure.

Orff-Schulwerk's place, we conclude, is in alternative approaches to greater integration of separate disciplines of artistic and general creative thinking.. Set into a department it needs innovative inter-department mobility. Demonstration teaching and teacher education opportunities must be of first order importance. As research results become a part of the literature, greater authority for study teams will be possible. Objective evaluation is perhaps more understood by the generalists who can affect educational change than is demonstration alone. At any rate, demonstration and evaluation of Orff-Schulwerk is the principle contribution of the Bellflower project and we must remember was the reason for the national interest and federal aid.

PARADOX IN AMERICAN MUSICAL CULTURE

Dr. William Hutchinson, Musicologist
University of California at Los Angeles
Orff-Schulwerk Project Consultant

PARADOX IN AMERICAN CULTURE

The attitudes evidenced in any random sampling of contemporary American musical culture indicate significant contradictions: at one extreme is the remnant of a Europe-centricism that accepts as music (meaning "good" music) only European musical products, whether folk, popular, or fine art. At the other extreme is a willingness to accept the European based diversity of sociological roles for music, that is, again, folk, popular, and fine arts, only with insistence upon American sources for these types, for example, the negro spiritual, the contemporary equivalents of Tin Pan Alley, and the "American" composer, such as Roy Harris.

To comprehend this spread of attitudes one must consider a paradox within the musical history of the United States; namely, that while it is accurate to speak of a European hegemony among the several continental and later imported musical traditions that contributed to American musical life, it does not follow that the sociological, or contextual backgrounds that nourished the tradition in Europe have here had more than scattered counterparts. The flower of the musical plant blooms here; its roots are elsewhere.

The causes of this paradox lie in the nature of the egalitarian society evolved in the United States. The attitudes of this society, together with a continuing belief in equality of class even in the context of later evolving American class systems, prevented that musical interchange through social classes and musical idioms which characterizes the growth of the European musical tradition. Moreover, portions of this "egalitarian" society, once their preoccupations with physical growth and social independence had been replaced with the wealth and security of the growing urban centers of the nations, felt themselves to be without significant musical culture and, rather than awaiting the eventual accomplishment of a heuristically based American music, moved at the beginning of the nineteenth century to "make America musical" by importing European based art, artists, and value-systems as fast as the growing economy would allow.

The distinctness of these conflicting characteristics was weakened at the beginning of the present century both by the emergence of an active and profitable music industry and, somewhat later, by modern technology. The effects of these commercial involvements are controversial in nature; it is clear, however, that through the media of mass communication a unique admixture of folk, popular, and fine art was achieved, often in association with other related arts (especially the cinematic). The sheer magnitude of the commercial development necessitated the cooperation of professional musicians, so that some rapprochement between those spearheading the drive for a "superior" (i.e., European) fine art and those directed toward a non-socially differentiated musical culture was effected. As a result, many who feared that the over-whelming influence of the American music industry would signal the demise of an Amer-European fine art tradition found instead among the leaders of the industry their principle support in the face of a public that was as yet generally uninvolved.

Today the American musical scene may be characterized as one showing a general response to a multiplicity of musical types, with continuing antipathy toward the ordering of these types into value-hierarchies; concomitantly, a growing tendency to reject tradition-imposed value judgments regarding music in favor of judgments based upon immediate response; a frequent association of music with the other arts, literary, dramatic, and visual. Adjoining these attitudes or the bulk of the population are those of more specialized interest groups that provide support for the performance of major works from the past Western tradition (with, however, little support for the contemporary continuations of that tradition, except from universities and private foundations), a renaissance of interest in folk music, now in concert form, the changing fads of the adolescent generation, and so forth. Throughout the entire American spectra we find generally that aesthetic standards based upon a heirarchy of social intent or usage do not have a pervasive influence.

The lack of increased ability on the part of participating students in the Bellflower project to apply musical "labels" (noted in the full evaluation of the project supplied by Mr. Harsh) indicates, it seems to me, less a lack of success in the development of discriminations of musical units than, rather, the absence in America of the social conditions within which the "labels" were created. Certainly the development of the discrimination of a larger variety of musical units is one of the goals of Schulwerk. We find that the vast majority of the nation's pre-college students are indeed receptive and responsive to a great variety of musical materials, even at surprisingly early ages, including polymetric structures, additive rhythms, unusual tone-colors, in addition to the more commonly mentioned musical elements. Nevertheless, despite an increasing distribution and study of non-Western musical traditions, the American tradition remains on the whole quite Occidental, with incorporations from the non-West of only scattered raw materials from sources for the most part parallel in structure. One contributary cause of the latter is the general American assumption that music is teleological, either in the sense of integrated construction leading to well defined and felt formal structures, or in its purposive association with movement, drama, or sung text.

Given a situation in which musical raw materials continue to multiply, and in which the assumed value of social usages of music is either weak or fluid, the strongest identity that can be postulated for the musical culture as a whole lies in its organizational approach to all of its music, that is, in the manner in which musical materials are grouped, interrelated, and felt to be musically significant, from the standpoint of the listener's or maker's perceptual makeup. Thus in the context of musical training in state educational systems involving the vast majority of the nation's younger students it seems wise to suggest that stress be given to the following factors:

(1) awareness of progress in psychological research into the nature of aural perception, specifically into the common traits of musical grouping, interrelation, and generation of musical emotion and meaning (under such headings as the "psychological present", "funding", inhibition of musical patterns and resulting emotional response, musical expectation and manner of closure); in respect to these, some representative writings are listed in the attached bibliography;

(2) a discouragement of attitudes that would classify music by social type and social value;

(3) an anticipation and resourcefulness in regard to the widest spectrum of raw materials that facilities will allow.

These suggestions outline the kind of training possible in a cultural context wherein the past and present, the here and there geographically, and an as yet balanced and waning contestation between a classless and functionally separated attitude toward music maintain reasonable equal viability.

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I A FOLKLORIST LOOKS AT ORFF-SCHULWERK

II AMERICAN FOLK MUSIC

Mrs. Bess Lomax Hawes, Dept. of Anthropology
San Fernando Valley State College
Northridge, California

Consultant, Orff-Schulwerk Project

A FOLKLORIST LOOKS AT ORFF-SCHULWERK

The Orff-Schulwerk method is one of the few music education systems I know of which starts from the premise that the child arrives at the school door with some part of his musical education already attended to. He is already the possessor of a musical language; his vocabulary may not be very large, but he can announce himself well enough and he understands and has experienced much more than he can readily express.

To carry the linguistic analogy a bit further, the Orff method also takes into account that speech invariably precedes literacy. This is a truism in the teaching of reading, but some music educators seem to feel that the production of sound must await the acquisition of music literacy--otherwise, how would you know what to play or sing? Thus, according to this school of thought, the moment when the child is ready to learn to read is the first moment at which his musical education can begin; any preceding activity is regarded solely as preparatory experience or marking time. (It is ironic to me how often I am asked by teachers to provide a suitable repertoire of folk songs for a social studies project. Informal singing during a music period is apparently not considered truly educational).

These twin premises of the Orff-method--that production of sound precedes the reading and writing process, and that the child has already had some experience in both making and hearing sounds before he enters the classroom--are statements for which the folklorist can provide much evidence. Further, he can be of some assistance to the music educator in pointing out just what kinds of experience the child is likely to have had--what his musical vocabulary is apt to consist of, so to speak. The alert educator can then start from that known frame of reference without having to go back over old ground. Children who regularly play clapping games in which the meter changes from 3/4 to 4/4 at irregular intervals are not apt to be especially stimulated by having to tap out march rhythms on their desks with lead pencils.

There is no reason, after all, that the simple should necessarily also be the easy. The Gestalt-trained child of the McLuhan electronic era may well find the reverse to be true. In any case, I believe that a lack of attention to the child's own known repertoire of traditional rhythm games and songs has resulted in a serious underestimation of the young child's musical capabilities.

And so the folklorist can provide the music educator with specific evidence as to the child's own privately circulated "underground" tradition: the forms, rhythms, melodic patterns, pitch ranges and so forth, which the child has himself invented and perfected to his own ends. These stylistic elements are most clearly observable in the traditional songs and games: the jump rope and clapping games, the ball bouncing chants, the endless and circular songs with which the child tries to give shape to the voids of time and space that continually surround him while he stands in the lunch line and rides in the car.

The folklorist can further--though I do not wish to encroach too far into the area of poetry--point out the range of subject matter of the child's own personal concerns, as well as the child's perception of consonance, meter and musicality in words. Such chants as:

> My mother'n your mother
> Live across the way
> Sixteen-nineteen
> South Broadway
> And every night they have a fight
> And this is what they say:
> Akka bakka soda cracker
> Akka bakka boo
> Akka bakka soda cracker
> Out goes you

must be said--spoken aloud--before the adult can recognize their mouth-filling and delicious inevitability. (The fact that such rhymes are often slightly scandalous--in this case, being anti-Mom--adds to their poetic relevance. Children, as evidenced by their own poetic traditions, appear to see themselves as an alien and minority population--and perhaps they are right.)

Turning from the peer-group tradition to the musical experience that the child has acquired from adults, the picture becomes more complex. This is because the music of the adult world is made up of many separate traditions, generally quite unsynthecized and kept in their own special boxes: church music, dance music, concert music, and so forth. There is even a box called "music for children", but its contents are apt to range from the "Nutcracker Suite" to "Frog Went A-Courting."

Here, the folklorist may be of some assistance to the music educator by pointing out the existence of localized traditions that are apt to have been overlooked, or simply shouted down, by the omnipresent loudspeakers. The importance of identifying these minority musical traditions lies in the fact that musical taste and preference seems to develop out of the depth and quality of past musical experiences. The educator who can start from the known--something that "sounds like music" to the child--is adopting the most comfortable teaching style --and music has a great deal to do with comfort, it seems to me. I should like to see the Bellflower Orff project investigate a little more deeply into the matter of the Bellflower community tradition. I suspect the community is in large part made up of "Oakies"--not to mention "Arkies"; their tradition is not particularly fashionable these days, but it is alive, and attention should be paid.

The last contribution that the folklorist can make to a Schulwerk project, it seems to me, is to provide actual folk materials as raw data around which new compositions and new improvisations can be formed. Though this has its place, to me it is the least satisfying function. Traditional performances are in themselves cultural facts. They are not preliminary statements which require amplification or decoration; they can stand alone.

However, it is certainly true that the melodies, the poems, the tonalities, the instrumental techniques of folk tradition are very nourishing fare for the young creative artist. The laconic statements of our love songs and blues have been hammered out by thousands of conscious and unconscious poets--refining a phrase here and forgetting an awkwardness there. Our instrumentalists have perfected a dry and driving excitement in their banjo and fiddle styles; the tonal expressiveness of Negro guitar and vocal work has been imitated the world around. Our varying musical folk performances are distillates of the many American ways of life. They provide historical and creative perspective; besides, in their own right, they are beautiful.

My own view, though, is that the folk tradition is only a part of the whole. It is basic, but not the basis. Educators tend to think of folk songs as automatically "good for" children; I would caution that they are often too sophisticated in their economy of expression. Any system of music education--such as Schulwerk--which stresses creativity, needs to include folk music; but it also needs to speak the language of the echo chamber and the electric guitar, the Dixieland band and the symphony--the whole of the exciting American voice which has charmed the world, in part by its immense variety. The minority traditions which the term "folk-music" represents is only a part of that voice.

AMERICAN FOLK MUSIC

Professor Bess Lomax Hawes,
Department of Anthropology
Valley State College - Northridge, California

1. It would seem to me useful from both poetic and musical points of view to examine closely the traditional skill play patterns of American children. In this country, for instance, jump rope is almost always accompanied by rhythmic chanting; clapping and ball bouncing games are also. Even the game of jacks develops a rhythm quality in the hands of many children. Since these games are not only not taught but actively discouraged in many schools, they form a level of child-to-child oral tradition from which valuable clues to their own preference patterns in rhyme and rhythm might be gained. There are not many recorded examples of these games; Tony Schwarz' One Two Three and A Zing Zing Zing; Millions of Musicians and New York Nineteen (Folkways Records) have some examples. There are, however, a large number of published collections. Rocket in My Pocket, is one (I forget the author); Patricia Evans' Rimbles is another. The Baring-Goulds Annotated Mother Goose is worth examination also; various folk lore journals contain good collections.

Singing games proper have diminished in popularity among majority children; the tradition is still quite active, however, among Negro and Mexican-American children. Harold Courlander's Negro Games from Alabama (Folkways) and some of the Library of Congress field recordings have examples of the former. The American play party tradition might be saved for children if it could be taught them with some vigor and masculinity. Benjamin Botkin's book, American Play Party has all the best games, and there is a useful Folkways recording by Pete and Mike Seeger and Larry Eisenberg called American Play Parties which is notable for some forthright mid-American style singing. Historically, the institution of the play party was a frontier attempt to circumvent religious prohibitions against dancing; adults then met for evenings of playing children's singing games. These were the real dances of our frontier heroes and cowboys, and, to appeal to American children, they should be taught in that context.

2. Instruments. Here I have two questions. Is it really important to work through the historical development of Europeon instruments? (The answer to this obviously depends on the eventual goal.) Secondly, is the Orff-Schulwerk instrumentarium too complex and expensive for American public schools?

From the perspective of American folk music, our important instruments historically have been from the string family, especially plucked strings. Appalacian (plucked) dulcimer, psaltery, banjo (four and five-string, most especially the latter), guitar, mandolin, auto harp, fiddle (violin) with a flattened bridge, frequently tuned to chords on the open strings; among American Negroes; drums of any kind including pots, kettles, coke bottles, the floor (very important), hand-clapping and body-slapping, home-made horizontally-blown fifes, wash boards (for a snare-drum effect), wash-tub bass (always plucked), tamborines, harmonicas and the whole battery of brass instruments for jazz playing.

For one practical suggestion, most American schools have auto-harps and tone-bells; could not some more interesting methods be demonstrated for using them? The auto-harp is played in a very interesting manner by southern white "hill-billy" musicians who hold it upright and have developed a method of pulling melody out of the chord positions; this seems to me highly instructive as well as much more fun than the old scrub-board position used in the schools. For some of the possible musical results of this method, see a Folkways recording titled, I believe, Autoharp, edited by Mide Seeger and recently released. The Ethnomusicology people at UCLA under Dr. Mantle Hood experimented with re-tuning tone-bells to the Javanese (?) scale a year or so ago and used them in teaching Javanese music to elementary and secondary children in Santa Monica. Perhaps there is some published report on this project that might be useful.

3. Rhythm. My general impression is that 3/4 and especially 6/8 meters are relatively unfamiliar to American children. Occasionally triplets are used to break up a straight four beat phase but even these are apt to be jazzed; the gapped triplet is far more frequent than the full triplet as is made clear in most of our popular music. In teaching American adults, I find that a plain 6/8 is the most difficult of the more-exotic rhythms.

It is very important to recognize that most majority "white" children use extremely square rhythmic patterns. They admire and like syncopation but have enormous difficulty with it, almost always evening out and flattening the rhythm. My own feeling is that they need a great deal of physical rather than strictly musical loosening before they can successfully handle syncopation. However, the operative factor here is that they admire it, (syncopation). At early ages, then, they will learn European "square" musical and dance patterns which they almost always reject later during adolescence when so many turn to Negro models in this field. Most of them then, will end up not dancing or singing at all, because they feel they cannot successfully emulate the admired style.

Negro children, on the other hand, develop a high degree of rhythmic sophistication at a very early age; this shows up both in dance and musical activities. (In a mixed group, the "white" children will clap on the down-beat, the Negro children on the off-beat; both moves are "natural" to the two cultures). "Hand-jive" (body slapping) is almost a culture train among Negro male adolescents; it is highly syncopated and complex. They move directly from this to drumming on tables, boxes and bottles; from this to bongo drums.

4. Harmony. Southern "white" harmony tends to open intervals, open fourths and fifths being very popular. Two and three voices are more frequent than four, for this reason. The American tradition of shape note singing (see the Sacred Harp hymn book) gives a guide to this sort of harmony, besides containing some beautiful music; it is to me a real shame that this music is not used in secondary choral work. Negro vocal harmonic style is closer, thirds and sixths being added for a fuller less independent blend.

Instrumental harmony is spare; chord changes are infrequent and chord forms being kept on the whole simple. (The triad is more frequent than the seventh, for example.) The full rolling instrumental chord is rarely used; in the southern "white" tradition, the instruments play rapid almost pointilist counter-melody or firm rather dry chords with a heavy bass line. In Negro instrumentation the instrument is treated as a responsive voice with its own melodic function. The current "pop" style of folk-singing with frequent chord changes and elaborate chord forms is a product of the last twenty years, and stems more from show music than from the country tradition.

5. Scales and melodic patterns. Without looking it up, I would judge that Ionian, Mixolydisn and Dorlan modes are the most wide-spread in American folk music of European origin. Aeollan is rare, almost completely limited to melodies of central European origin. Of course, there are thousands of pentatonic tunes and gapped scales are frequent. Among American Negroes the "blues" scales with neutral thirds and sevenths are widely heard. General speaking, I have found that the monor modes are unfamiliar and difficult for American children.

Among Negroes, melodies organized along responsive patterns are omnipresent. The "white" cultural tradition has developed longer solo melodies, broken sometimes by refrains or longer choruses, but always emphasizing the solo vocal line. In my experience, majority American therefore have had little experience in singing together (or even playing together). Group rapport is weak and there is little attention to or concern for blend; generally one musician does not hear the other players or singers at all.

6. A final general comment. The United States public schools have encouraged an extraordinarily eye-oriented culture; seeing is believing, after all. Along with the emphasis on eye-learning there is a positive attempt made to eliminate ear-learning; the child is encouraged to shut out distracting sounds when he is reading and so on. Many adults I teach literally do not hear any sounds during the time that they are using their eyes (as in reading music); they not only do not hear other musicians playing at the same time, they don't even hear themselves. Further complicating the matter is the tendency to use music as a sound baffle; "background" music is used in stores, restaurants, in homes during study hours, etc., to screen out "more distracting" sounds. For this reason, I find that a strong positive attempt must be made to teach listening and even hearing, and that this is made much more difficult when visual aids are used. In teaching adults, I use as little written material as possible for this reason and occasionally even turn off the lights for a whole lesson. Personally, I feel that musical literacy can and should be let go for the sake of the much more fundamental learning experience of really hearing music.

AMERICAN LANGUAGE AND LITERATURE IN ORFF-SCHULWERK

Dr. Dean Flower
Department of English
University of Southern California

AMERICAN LANGUAGE AND LITERATURE IN ORFF-SCHULWERK

From the point of view of a student of American literature and language, Orff-Schulwerk offers numerous affinities, correspondences, and parallels which encourage its adaptation in this country. Improvisation, which is so essential a part of Orff's method, lies at the very sources of American history and culture. Ours has been an improvised society, and its arts reflect that consistent denial of English tradition, restless borrowing, and reckless assertion that the individual is a creator rather than a victim of history. The underlying theme of American myths declares that all traditions are provisional. In the arts our prevailing convention is to improvise all forms, and to find all materials in the immediate demands of each new situation. Hence we are ready to exploit Orff-Schulwerk instantaneously. The concomitant danger is that it may be rejected just as readily.

Searching out the best materials in American poetry, folklore, children's games and songs, ballads--while keeping in mind the principles of Orff's use of language and literature--has induced me to formulate a series of criteria which might be used in any American "translation": (1) Originality: The language of Schulwerk ought to get back to the germ cells of words and meanings; it ought to be basic--which of course does not mean simple or free from complexity. In short, the language should strip away so far as possible the conventional, traditional, and literary associations that encrust it and make it seem inflexible. (2) Brevity: Words and phrases and stanzas to be exploited in Schulwerk should be brief, not merely because of the child's limited attention span, but because the form to be improvised and elaborated should not already be established too strongly. (3) Movement: The substance of the language as well as its style should imply movement and contain gestures in it. It should have some rhythm, some meter, not necessarily in controlled form but inherent in the language. One relies finally on a kinesthetic rhythmic sense in discovering rhythm as well as in imposing it upon a rhythmic prose. (4) Immediacy: Language should make primary sense appeals--to color, sound, smell, touch, taste; it should be full of vignettes and pictures, metaphors and illustrations, tangibility and even fact. Conversely, it should avoid abstraction both in diction and subject which leads automatically to sentimentality, didacticism, and literary affectation. (5) Declamation: Assertive language may take many forms, but boldness and directness of statement are as natural to the Schulwerk instruments as they are to American artistic style generally and children's folk literature particularly. The value of declamation per se is two fold--it emphasises an individual and it welcomes sheer vitality and energy. (6) Magic: Language used in Schulwerk ought finally to charm rather than shock, to compel and urge rather than squall, to invite as well as declaim. Hence, the devices of internal rhymes and slant rhymes, repetition and parallelism, are of primary efficacy. So, too, are subjects of Birth, Germination, Growth, Change, Decay, and Death, i.e., those subjects which lead us back inevitably toward the basic magic of existence.

In recommending materials for use in the Bellflower project, I have looked into sophisticated American poetry, children's poetry, ballads, children's songs, counting rhymes, chants, spells, adages, game-songs, nursery rhymes, nonsense jingles, love charms, riddles, auguries, traditional taunts, jumping rope rhymes, rhyme improvisations, and naming games. The most successful materials tended to be those most closely allied to children's folklore: wellworn by time, simple, anonymous, memorable. Two examples of typical material selected will suggest how general theories of selection worked. First, an example of an American dance song. This one displays obvious connections with ancient fertility festivals, the drama which celebrated the death of the old year and the beginning of the new:

> Oats, peas, beans, and barley grows,
> How (?) you, nor I, nor nobody knows.
>
> Thus the farmer sows his seed,
> Stands erect and takes his ease,
> Stamps his foot, and claps his hands,
> And turns about to view his lands.

One might then repeat:

> Oats, peas, beans, and barley grows,
> How you, nor I, nor nobody knows.

Here, picture, movement, brevity, self-assertion, and final mystery all work together. How does natural growth come about? We can only assert, triumphantly, that it does.

My second example is an anonymous cowboy song in which violence, boasting, and a sense of endless prairie-like possibility are all condensed into a very brief little Declaration of Independence:

> I'm a howler from the prairies of the West,
> If you want to die with terror, look at me.
> I'm chain-lightning--if I ain't may I be blessed.
> I'm the snorter of the boundless prairie!
>   He's a killer and a hater!
>   He's the great annihilator!
>   He's the terror of the boundless prairie!

This song--"The Desperado"--touches upon the old American folk legend of the "ring-tailed roarer" or river boatman or bear hunter or pioneer (literally, "digger") whose daily antagonist was nature rather than man, and who needed all the courage he could get. The child, in facing the complexities of a large impersonal outer world is, in a sense, placed in a similar predicament and he needs the same sort of reassuring hyperboles.

I have also been concerned with the evaluation of linguistic abilities in American Schulwerk, at least to this extent: What abilities of language do we mean to encourage, awaken, or inculcate? The following abilities have seemed to me basic and essential:

1. The ability to invent and detect rhymes. When a child answers readily "What rhymes with . . .?" question, using either real or imaginary words (depending on the rules of the game), he is both discovering similarities in sounds and playing with language as with a musical instrument.

2. Ability to invent words. This the pleasure of making and improvising, and it ought to remain apart from "right" or "correct" words. The fun of nonsense words is that they sound like important adult words yet amount to nothing, and so in effect mocking the rational knowledgeable unreachable world of adults. Most if not all good children's literature does this. Alice in Wonderland is a famous example.

3. Ability to hear and create rhythm in language. Teachers need not measure the ability to hear correct or traditional pronunciation, but rather the ability to find a pattern of sounds, to discern syllables and manipulate them simply as units of sound. Mispronouncing words here is both necessary and satisfying; it's done all the time in popular music, and again appeals to the anti-sensible world of children.

4. Ability to use pleasure words. A good word for a child is going to be one that is funny or mysterious or nonsensical to him or familiar and full of pleasant associations, a word that gives direct satisfaction. Sometimes unusual rhythms or sounds of strange words have this value, too; I've always been fond of kangaroo.

5. Ability to use language readily. For the teacher this necessitates an end to the study of language and the beginning of using language for non-objective communication. If the English language is always going to be taught as a complex instrument, few will ever come to enjoy it. But if it can be used as readily as a drum or simple keyboard--that is, as a source of immediate pleasure, invention, or even escape--then it will remain open and possible for anybody. Ultimately, it will discourage self-consciousness with language that can be stifling.

THE ADMINISTRATOR SPEAKS: DISTRICT EXPECTANCIES IN ESTABLISHING THE ORFF-SCHULWERK PROJECT

Dr. W. Norman Wampler, Superintendent
Bellflower Unified School District

THE ADMINISTRATOR SPEAKS: DISTRICT EXPECTANCIES IN ESTABLISHING THE ORFF-SCHULWERK PROJECT

W. Norman Wampler, Superintendent
Bellflower Unified School District

In 1965, the Congress of the United States enacted the so-called "Elementary-Secondary Education Act." This legislation furnished large sums of money to assist the schools of the nation. Title III of this Act provided a separately designated fund to encourage innovation and creativity in education.

As we in the Bellflower (California) Unified School District considered possible curriculum areas for which we might seek funds under Title III of this national legislation, we decided to make an application in the field of music. Specifically, we chose to explore the possibilities of Orff-Schulwerk in an American setting.

Our desire to conduct research in music education came principally from the belief that the total American curriculum needed greater emphasis on the humanities. It is our impression that these troubled times have bred over-emphasis in the technological fields at the expense of the arts. Our specific choice to explore Orff-Schulwerk came, first of all, because a staff member on leave had spent more than two years in Europe studying in this area. Her competence in this field and her enthusiasm for the program gave us confidence that we could make a contribution in this study. We agreed with her that the philosophy basic to Orff-Schulwerk has great potential for enhancing creativity in American music and in education. At the elementary school level, all our students were getting some experience in vocal music. But, since we were depending upon the general elementary teacher working in a self-contained classroom for such student training, our results were well below the potential.

Starting with the fourth grade, an opportunity for instrumental music was given in our District. Not more than 10 percent of all our eligible people were taking advantage of this opportunity. It was our hope that the Orff-Schulwerk approach would also stimulate participation in instrumental music.

We have been concerned at the attrition taking place in the numbers participating in elective instrumental music. This is evident between elementary and junior high school and particularly at the time our students enter high school. This indicated to us, further, that the vitality and significence of our music program should be examined.

Finally, we saw this experience in Orff-Schulwerk as an opportunity to enhance the cultural relationships between Europe and America. We knew Schulwerk to be international in character, being particularly influential in several European countries and to a lesser degree in South America and Canada. It has made little impact in the United States, however, so we saw our proposed project as an opportunity to give an American flavor to an intriguing philosophy which was born in Europe. We believed, and still believe, that such cultural exchanges are valuable -- first of all, because of the increased learning taking place and, secondly, because they bring better understanding between the peoples of the world.

WHAT HAS HAPPENED IN OUR SCHOOLS AS A RESULT OF THE ORFF-SCHULWERK PROJECT?

We in the Bellflower, California, schools have been pleased about many aspects of the Orff-Schulwerk project in our school system. We have been happy to see, for example, the enthusiastic acceptance of the program by our participating teachers. They report that its enhancement of creativity is noteworthy. The fact that the Orff-Schulwerk music period spreads naturally into several curriculum areas has been recognized as significant, both by the participating teachers and by all of us who have observed the activity. This aspect of the approach has been seen as a striking potential, both by general classroom teachers and by music specialists.

While it was the original intent of our project to limit the activity to the elementary schools, we soon discovered interest at the secondary level. As we began involving secondary teachers in the project, we saw the relationship among several disciplines. Almost immediately, drama and physical education teachers were drawn naturally into participation with music instructors at the high school level.

The project plan involved participation by school districts in several neighboring cities. This goal has been realized. Actual class activity is taking place not only in the host Bellflower Unified School District but in the public schools of the cities of Downey, Artesia, Paramount and Compton. Two parochial schools have been active participants, too. It has been extremely gratifying to us that the teachers and administrators in these districts have accepted this new approach to music education with such enthusiasm.

Many of the teachers of the participating cities have sought to increase their understanding of Orff-Schulwerk by enrolling in the several workshops and University of California courses in the several workshops and University of California courses which have been made available as a result of our Orff-Schulwerk project. Many other teachers in the southern California area have also taken part. These University courses and workshops have been led by the two European specialists who are involved in the program. The project has provided a focal point for a wide area as far as evaluation of music education is concerned. Visitors have come in great numbers, not only from southern California but from throughout the nation. In our first Symposium, held in the Spring of 1967, several hundred visitors from 20 states spent a week in the District seeing demonstrations and discussing the potentials of Orff-Schulwerk.

WHAT DO WE EXPECT IN THE FUTURE?

Our formal federal project is scheduled to terminate in June of 1968. We do not believe, however, that this will bring to an end an interest in Orff-Schulwerk or that the influence of this new approach to music education will be lost. The Orff-Schulwerk philosophy emphasizes creativity and spontaneity. It enhances the opportunity for unity among several disciplines. Its facilitates active participation in the arts. All these aspects are fundamental to good education. We believe that the many teachers who have some experience in this new approach will lead countless other students in the future in an educational experience that involves this philosophy.

We are confident, further, that in this District music education will be more enjoyable and more widely practiced than ever before. We believe the philosophy inherent in Orff-Schulwerk will permeate music teaching, both by generalists and by specialized music teachers.

Our local citizens have been most interested and most receptive to our experiment in Orff-Schulwerk. They have been pleased that our city could be a center for this research. We believe that this increased community interest in the arts, and music particularly, will be lasting in its influence. We would expect, therefore, better community support for the arts in our curriculum because of our experiment.

We expect, further, that our successful experience in cooperation with our neighboring cities will not be lost. We have learned techniques of working among the several districts that will be helpful in whatever new areas we may seek to participate. For us in the best District, the project has given an opportunity to work closely with Negro-American and Mexican-American groups. This has been a most pleasing and successful aspect of the project. The heightened appreciation and understanding of such people will be of tremendous value to all of us.

The project, further, has given opportunities to work closely with parochial school children and teachers. This was virtually a new experience for us, as well. We have found their teachers and administrators to be admirable individuals and competent educators. We feel sure that opportunities for cooperation with them will continue, not only in the arts but throughout the entire curriculum.

We are so enthusiastic about Orff-Schulwerk as a philosophy and procedure in education that we shall seek to give some permanence to it in our area. We hope that some organization can be developed, perhaps with the assistance of foundations or universities in this region, to provide continuing training for teachers with the emphasis on the Orff-Schulwerk approach. This possibility will be thoroughly explored in the months ahead.

INTERNATIONAL SYMPOSIA ON ORFF-SCHULWERK IN THE UNITED STATES

First International Symposium

April 30 - May 5, 1967

Bellflower, California

Second International Symposium

May 2 - 4, 1968

Los Angeles, California

A PRESENTATION OF PAPERS GIVEN AT THE SYMPOSIA

FIRST INTERNATIONAL SYMPOSIUM

Symposium Brochure

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FIRST INTERNATIONAL SYMPOSIUM on

ORFF - SCHULWERK

in the UNITED STATES

FIRST INTERNATIONAL SYMPOSIUM
ON ORFF-SCHULWERK
IN THE UNITED STATES

April 30 through May 5, 1967

PROGRAM

A PACE PROJECT OF THE U.S. OFFICE OF EDUCATION
"Creativity and Participation in Music Education"
ESEA, Title III

Bellflower Unified School District
Bellflower, California

Symposium Headquarters

ACAPULCO MOTEL
16220 South Bellflower Boulevard
and
RAMONA ELEMENTARY SCHOOL
9351 East Laurel Avenue

OUR PLAN

The Symposium is presented as part of the original proposal to the Office of Education by the Bellflower Unified School District titled, *Creativity and Participation in Music Education*, and funded under the Elementary and Secondary Education Act of 1965, Title III.

The Symposium has developed into an important first meeting place of ideas and people internationally where Orff-Schulwerk can be placed in broad perspective to the needs and recourses of the United States.

The Symposium is now a cooperative effort among the many organizations within the participating school districts and the Title III office. Your registration and attendance give dimension to the Project underway, but more importantly, to the larger problem of communication about Orff-Schulwerk for American schools.

ADMISSION BY BADGE ONLY

Beginning with the International Reception, Sunday, April 30, at four o'clock in the afternoon, and continuing throughout the Symposium, admission to all activities will be limited to persons possessing an official Symposium badge. Individual tickets can be bought for two evening concerts which would admit a person without the weekly badge; The Lieder Concert, Sunday night, and the Carmina Burana Concert, Thursday night. See registration and ticket information in the program.

WEAR YOUR BADGE TO ALL MEETINGS!

OUR COMMUNITY CAMPUS

The Symposium activities take place in and around the Bellflower area which has become, already, an Orff-Schulwerk community. School bus transportation is provided for registered out-of-town guests, and a map for individual drivers registered for the neighboring visitation session.

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WELCOME

We in Bellflower are pleased to greet each of you who is participating in the Orff-Schulwerk Symposium. To most of us this is a new, fresh approach to music education. We have enjoyed seeing its progress during the last two years. The Symposium provides opportunity for many to observe and evaluate Orff-Schulwerk in an American setting.

It is a particular pleasure to welcome so many visitors from outside California. You have come from twenty-five states and Canadian provinces to join in this endeavor. We hope your Southern California visit will be a memorable one. We hope, too, that you will find time to see other aspects of the Bellflower educational program.

Actually, five contiguous school districts and a parochial school are participating in this experimental project. The enthusiastic acceptance which these six centers have given to our staff has added significantly to the satisfaction and success of the project.

W Norman Wampler

W. Norman Wampler

Superintendent of Schools
Bellflower, California

GENERAL SESSION PARTICIPANTS

Dr. W. Norman Wampler	*Superintendent of Schools* *Bellflower, California*
Dr. Charlotte Stevenson	*Coordinator of Music* *Bellflower, California*
Marie Sander	*Coordinator of Guidance* *Bellflower, California*

E.S.E.A. Title III Project Staff of Bellflower, California

Martha Maybury Smith	*Project Director*
Frau Gertrud Orff	*Orff-Schulwerk Specialist, Munich, Germany*
Fraulein Margit Cronmueller	*Orff-Schulwerk Special Instructor* *Tuebingen, Germany* *(from Orff-Institut, Salzburg, Austria)*

Symposium Consultants

Professor Wilhelm Keller	*Director of Orff-Institut* *Salzburg, Austria*
Dr. Walter M. E. Kaun	*Music Referent* *Wasserburg and Munich, Germany* *Bavarian State Volkshochschule*

Title III Research in American Culture Committee

Dr. Robert Haas, Committee Chairman	*Director* *Arts and Humanities* *University of California at Los Angeles Extension*
Dr. Dean Flower	*Professor of Literature* *University of Southern California*
Dr. William Hutchinson	*Musicologist* *University of California at Los Angeles*
Professor Bess Hawes	*Department of Anthropology* *San Fernando State College*
J. Richard Harsh	*Psychologist* *Educational Testing Service, Los Angeles*

Visiting Panelists

Helen Morton	*Principal, Lincoln School* *Compton City School District, Compton, California*
Arnold Burkhart	*Project Director* *Madera County, California*
Grace Nash	*Music Specialist* *Scottsdale, Arizona*
Wilma McCool	*Orff-Schulwerk Consultant* *Winnetka, Illinois*

PARTICIPATING SCHOOL DISTRICTS PERSONNEL

ABC Unified School District, Dr. Murrell M. Miller, Superintendent

Ralph Kindig	*Music Specialist*
Lawrence C. McClure	*Principal, Willow School*
Lydia DeKay	*Teacher, Grade Two*

PARTICIPATING SCHOOL DISTRICTS PERSONNEL

Bellflower Christian School District, Dr. Harold Tiemans, Superintendent

Gilbert Bruxvoort	*Principal, Artesia Christian School*
Cynthia Roeloffs	*Music Specialist*
LaVerne Nance	*Teacher, Grade Four*

Bellflower Unified School District, Dr. W. Norman Wampler, Superintendent

Dr. Charlotte Stevenson	*Coordinator of Music*

Bellflower High School, Thomas Wells, Principal

Robert Newman	*Fine Arts Department Head*
Barbara Douglass	*Girls Physical Education Department Head*
Sally Parker Poggi	*Teacher, Girls Physical Education*
Larry Lowder	*Music Teacher*
John Prince	*Music Teacher*

Esther Lindstrom Elementary School, Jack Reynolds, Principal

Shirley Johnson	*Teacher, Grade Two*
Virginia Thompson	*Teacher, Grade Three*
Sandy Fischman	*Teacher, Grade Three*

Horace Mann Elementary School, Ralph Karr, Principal

Fonda Dawson	*Teacher, Grade One*
Barbara Bragg	*Teacher, Grade Two*
Alma Sinclair	*Teacher, Grade Three*

Las Flores Elementary School, Andrew Smith, Principal

Shirley Feenstra	*Teacher, Grade Two*
Sue Thompson	*Teacher, Grade Two*
Eleanor Hornby	*Teacher, Grade Three*
Anna Marie Piraro	*Teacher, Grade Three*

Ramona Elementary School, Jack Witt, Principal

Elma Beck	*Teacher, Grade Five*
Gloria Sleep	*Teacher, Grade Five*
Iolani Parks	*Teacher, Grade Six*

Woodrow Wilson Elementary School, Elizabeth Cooke, Principal

Carole Hight	*Teacher, Educationally Handicapped*

Compton City School District, Dr. Leonard Erickson, Superintendent

Prentiss Jo McMasters	*Music Specialist*
Helen Morton	*Principal, Lincoln Elementary School*
Betty Davis	*Teacher, Grade Five*

PARTICIPATING SCHOOL DISTRICTS PERSONNEL

Downey Unified School District, Dr. Bruce Moore, Superintendent

James Hess	*Music Coordinator*
Hilda Schnebly	*Music Coordinator*
Gerald Adams	*Principal, Gauldin Elementary School*
Gladys Roop	*Teacher, Kindergarten*
Cyrena Merwald	*Teacher, Grade One*

Paramount Unified School District, Wilson Bell, Superintendent

Glenn Starr	*Music Coordinator*
James DeBolske	*Music Specialist*
Melvin Fuszard	*Principal, Collins Elementary School*
Joan Shea	*Teacher, Grade Two*
Lela Barrett	*Teacher, Grade Two*

IN APPRECIATION

The Orff-Schulwerk Project staff extends sincere appreciation to the Orff-Institut, Salzburg, Austria, and to our community for untiring efforts on our behalf.

Bellflower Unified School District, Board of Education and Staff

Participating School Districts, Boards of Education and Staff

Cerritos College, Norwalk, California

California State College at Long Beach

Bellflower Women's Club

Rotary Club of Bellflower

Bellflower Cultural Arts Council

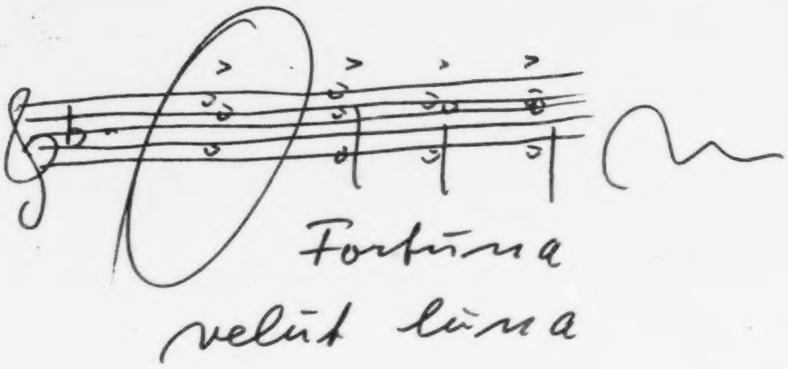
Bellflower Parent-Teachers Associations

Metropolitan and Local News Services and Radio

Students of the Bellflower Schools (Special Services)

University Extension, University of California at Los Angeles

Dießen - Germany. 10. IV. 67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To friends and guests gathered in Bellflower, California for the „First International Symposium“ on „Orff Schulwerk“ in the United States

Carl Orff

SUNDAY, APRIL 30, 1967

2:30 p.m. Official Registration . . . . *Acapulco Motel*
16220 South Bellflower Blvd., Bellflower

4-6 p.m. International Reception Buffet . . . . *Rotary Hall*
9301 East Flower St., Bellflower

Hosted by the Bellflower Cultural Arts Council and the Rotary Club of Bellflower and honoring:

Frau Gertrud Orff, Munich, Germany . . . .
Bellflower Title III, Schulwerk Specialist
Fraulein Margit Cronmueller, Tuebingen, Germany . . .
Bellflower Title III, Schulwerk Instructor
Professor Wilhelm Keller, Salzburg, Austria . . . . .
Director, Orff-Institut--Symposium Consultant
Herr and Frau Walter E. Kaun, Munich, Germany . . . .
Director of Music, Volkshochschule Bavaria
Symposium Consultant
Dr. Irene Weinrowski, Los Angeles . . . .
Cultural Attache, Los Angeles Office
Consulate General of the German Federal Republic
Dr. Friederick Waller, Los Angeles . . . .
Consul General of Austria
Western United States Consulate Office

7:30 p.m. Lieder Concert . . . . *Burnight Center, Cerritos College*
Jean Tyndall, *Soprano;* **Dr. Walter Kaun,** *Piano*

PROGRAM

"Du bist die Ruh'" . . . . *Franz Schubert*

"Der Tod und das Madchen" . . . . *Franz Schubert*

"Impromptu" G Flat Major Op. 90 . . . . . *Franz Schubert*
Dr. Walter Kaun, Piano

"Er, der Herrlichste von Allen" . . . . *Robert Schumann*

"Ich kann's nicht fassen, nicht glauben". *Robert Schumann*
(from the cycle "Frauenliebe und Leben)

"Widmung" . . . . *Robert Schumann*

"Ich grolle nicht" . . . . *Robert Schumann*

"O' kuhler Wald" . . . . *Johannes Brahms*

"Sonntag" . . . . *Johannes Brahms*

"Rhapsody" G minor Op. 79 . . . . *Johannes Brahms*
Dr. Walter Kaun, Piano

"Verborgenheit" . . . . *Hugo Wolf*

"Mignon" . . . . *Hugo Wolf*

"Morgen" . . . . *Richard Strauss*

"Ruhe, meine Seele" . . . . *Richard Strauss*

MONDAY, MAY 1, 1967

8:15 a.m. Coffee and Displays . . *District Administration Building*
16703 South Clark Ave., Bellflower

Registration . . . . *Ramona Elementary School*
Clark and Laurel Sts.

9:00 a.m. Opening Session . . . . *Ramona Elementary School*

Welcome . . . . Martha Maybury Smith
Project Director

PILOT TEACHING DEMONSTRATIONS OF ELEMENTARY CLASSES
Bellflower Unified School District

First Grade . . . . Horace Mann Elementary School
Fonda Dawson, *Teacher*--Gertrud Orff, *Project Specialist*

1. **Rhythmic Speech**
2. **Opposite Ideas Shown in Movement Improvisation**
3. **Singing, Instruments and Movement: "Come and Let Us Sing and Play"**
4. **Singing, Instruments: "The Day is Now Over"**
5. **Speech and Instruments: "Two, Four, Six, Eight"**

Third Grade . . . . Horace Mann Elementary School
Alma Sinclair, *Teacher*-Gertrud Orff, *Project Specialist*

1. **Rhythmic Invention and Rhythmic Notation**
2. **Solo Hand Drum Improvisations: "It Takes Two to Make a Bargain"**
3. **Rondo with Melodic Invention**

Second Grade . . . . . Esther Lindstrom Elementary School
Shirley Johnson, *Teacher*-Martha Smith, *Project Specialist*

1. **Speech, Movement and Rhythm Instruments: An American Proverb-"Never Put Off Til Tomorrow!"**
2. **Singing and Melissmus, Improvisations**
3. **Song with Dramatic Improvisation, Instrumentarium and Bass Fidel: "When I Was a Shoemaker"**
4. **A Surprise Poem, Spontaneous Group Reaction**

Third Grade . . . . Las Flores Elementary School
Eleanor Hornby, *Teacher*
Margit Cronmueller, *Project Specialist*

1. **Everybody Plays the Recorder!**
2. **Singing, Movement: "Indian Rain Song"**
3. **Instruments and Movement: "Rondo"**

Announcements . . . . Dr. Charlotte Stevenson
Coordinator of Music
Bellflower Unified School District

11:00 a.m. Coffee and Displays . . *District Administration Building*

MONDAY, MAY 1, 1967

12:00 M Welcome Luncheon . . . . . *Bellflower Women's Club House*
9402 East Oak St., Bellflower

Greetings . . . . Dr. W. Norman Wampler
Superintendent
Bellflower Unified School District

Introductions . . . . Martha Maybury Smith

Symposium Information . . . . . . Dr. Charlotte Stevenson

3:30-5 p.m. Afternoon Session . . . . *Ramona Elementary School*

ORFF-SCHULWERK IN AMERICAN SPEECH AND VERSE
Project Research Panel

Dr. Dean Flower, Moderator . . . .
University of Southern California
Professor Bess Hawes . . . *San Fernando State College*
Martha Maybury Smith . . . . *Project Director*
Frau Gertrud Orff . . . . *Project Specialist*
Margit Cronmueller . . . . *Project Specialist*

6:15 p.m. No-Host Dinner . . . . *Hollandease Restaurant*
10145 Alondra Blvd., Bellflower

7:30 p.m. Evening Session . . *Bellflower High School Little Theater*
15301 South McNab Ave.

HIGH SCHOOL MUSICA POETICA

Girls Physical Education . . . . . Sally Poggi, *Teacher*

1. Dance to "Instrumental Piece" in Dorian Mode (Orff-Schulwerk, German Ed. IV)
2. Dance to "Instrumental Piece" with Ostinato Bass (Orff-Schulwerk, German Ed. II)
3. Dance Improvisation to American Poem "The City" (by Langston Hughes)
4. Repetition of Dance to "Instrumental Piece"

Drama Workshop . . . . Robert Newman, *Teacher*

1. "Legend of John Henry" - Folklore
2. "Lecture on Nothing" - Composition in Words (by John Cage)
3. "Omnia Tempus" - Carl Orff

Choral Ensemble and Old Instruments . . . .
Larry Lowder and John Prince, *Teachers*

MUSIC FROM CARL ORFF's "CANTUS FIRMUS SATZE"

1. "Ach sorg, du musst zurucke stan"
2. "Mein G'muth ist mir verwirret"
3. "Innsbruck, ich muss dich lassen"

TUESDAY, MAY 2, 1967

8:15 a.m. Coffee and Displays . . *District Administration Building*

Registration . . . . *Ramona Elementary School*

9:00 a.m. Morning Session . . . . *Ramona Elementary School*

ORFF-SCHULWERK FOR UPPER ELEMENTARY
Demonstration Teaching-Gertrud Orff, Project Specialist

Fifth Grade . . . . Ramona Elementary School
Elma Beck, *Teacher*

1. **Proverbs with Instrumental Accompaniment**
2. **Five Riddles in a Rondo Form:**
   Singing, Pantomime, Instruments

Sixth Grade . . . . Ramona Elementary School
Iolani Parks, *Teacher*

1. **Clap Rondo with Free Invention**
2. **Song: "I Went to the Animal Fair"**
   (Melody by class)
3. **Instrumental Piece with Group-created Movements**

Fifth-Sixth Grade - "Musica Poetica" . . . Selected Group

1. **Fanfare - Clarin Trumpet with Instrumentarium**
2. **Pentatonic Instrumental Piece**
3. **Instrumental Piece Based on Harmonic Cadences**
   "Gassenhauer" (Orff-Schulwerk German Ed. III)
4. **Austrian Polka "Ennstal"**
   Glockenspiels and Xylophones

10:15 a.m.

REPORT ON EXPLORATORY ORFF-SCHULWERK CLASSES AT THE HIGH SCHOOL: Panel Discussion

Martha Maybury Smith, Moderator . . . *Project Director*
Sally Parker Poggi . . . . . *Girls Physical Education*
Bellflower High School
Robert Newman . . . . *Drama Department*
Bellflower High School
Frau Gertrud Orff . . . . *Schulwerk Specialist*
Margit Cronmueller . . . . *Schulwerk Specialist*

11:00 a.m. Coffee and Displays . . *District Administration Building*

12:00 M Luncheon . . . . *Bellflower Women's Club House*

Dr. Walter Kaun of Munich, Germany
"Teacher Training for Orff-Schulwerk in Germany"

TUESDAY, MAY 2, 1967

3:30-5 p.m. Afternoon Session . . . . *Ramona Elementary School*

"CARL ORFF MOVES IN THE MAINSTREAM OF AMERICAN CULTURE"

Project Research Panel

Dr. Robert Haas . *Chairman, Project Research Committee*
Director, Arts and Humanities
University of California Extension
Dr. William Hutchinson . . . . *Musicologist*
University of California
Professor Bess Hawes . . *Anthropologist and Folklorist*
San Fernando State College
Martha Maybury Smith . . . . *Project Director*
Frau Gertrud Orff . . . . *Schulwerk Specialist*
Margit Cronmueller . . . . *Schulwerk Specialist*

6:15 p.m. No-Host Dinner . . . . *Sierra Restaurant*
16227 Lakewood Blvd., Bellflower

7:30 p.m. Evening Session . . . . *Ramona Elementary School*

ORFF-SCHULWERK AROUND THE WORLD

"International Orff-Schulwerk Institut at Salzburg"--Film
A Bavarian Television Production

Report: Orff-Schulwerk from Around the World . . . . . .
Professor Wilhelm Keller
Director and International Consultant
Orff-Institut, Akadamie Mozarteum, Salzburg, Austria

WEDNESDAY, MAY 3, 1967

8:15 a.m. Coffee and Displays . . *District Administration Building*

Registration . . . . *Ramona Elementary School*

8:40 a.m. Departure from Ramona Elementary School for

ORFF-SCHULWERK IN NEIGHBORING CITIES

9:00 a.m. Second Grade Demonstration . . Paramount School District
Collins Elementary School, 6125 Coke St., Paramount
James DeBolske, *District Music Specialist*
Joan Shea, *Classroom Teacher*
Gertrud Orff, *Schulwerk Specialist*

1. **Imitative Hand Clapping**
2. **Creative Rhythmic Interpretation: "Windy Day"**
3. **Fundamental Melodic Teaching with Mallet Instruments**
4. **Improvisation on "Jack Be Nimble"**
5. **Dramatic Play on "Little Boy Blue"**

10:00 a.m. Fifth Grade Demonstration . Compton City School District
Lincoln Elementary School, 604 South Tamarind, Compton
Betty Davis, *Classroom Teacher*
Gertrud Orff, *Project Specialist*

1. **Counting Rhyme: "Intery, Mintery, Cuttery, Corn"**
2. **Compton Special: Improvisation on "Scotland's Burning"**
3. **All the Girls Solo**
4. **Song with Three Invented Verses: "Cock-a-doodle-do"**
5. **Class Improvisations: "Boll Weevil," "Bones," "Noises"**

10:35 a.m. Coffee . . . . *hosted by Lincoln Elementary School*

11:30 a.m. Fourth Grade Demonstration . . . Artesia Christian School
Valley Junior High School, 18100 Dumont St., Artesia
Cynthia Roeloffs, *District Music Specialist*
LaVerne Nance, *Classroom Teacher*
Gertrud Orff, *Schulwerk Specialist*

1. **Auguries - Speech Canons**
2. **Song with Instrumentarium and Flute Improvisation "It's Rain or Shine"**
3. **A Meditation by Three Boys on the Theme: "The Way"**
4. **Song with Instrumentarium and Flutes: "St. Martine" (Orff-Schulwerk German Ed. III Gertrud Orff-Martha Smith Translation)**

12:30 p.m. Luncheon . . . . *Bellflower Women's Club House*

WEDNESDAY, MAY 3, 1967

2:00 p.m. Departure from Ramona Elementary School for

KINDERGARTEN DEMONSTRATION

2:30 p.m. Kindergarten Demonstration . . . . Downey School District
Gauldin Elementary School, 9724 East Spry St., Downey
Gladys Roop, *Kindergarten Teacher*
Margit Cronmueller, *Schulwerk Specialist*

1. Feeling and Walking Rhythmic Phrases
2. Singing and Moving: "Rain on the Green Grass"
3. Counting Rhyme: "One, Two, Buckle My Shoe!"

3:00 p.m. General Discussion Period - Time for Questions With Frau Orff and Miss Cronmueller

3:30 p.m. Return to Ramona Elementary School and Hotels

6:00 p.m. **CARL ORFF HONORARY BANQUET**
Cerritos College Student Center
11110 East Alondra, Norwalk
By Registration Only $3.75
Buffet Dinner

PROGRAM

Toastmaster and Toastmistress . Dr. and Mrs. Walter Kaun

Excerpts from Carl Orff's *Carmina Burana*

"Stetit Puella" . . . . Jean Tyndall, *Soprano*
"Omnia Sol Temperat" Charles McCallick, *Bass-Baritone*
"In Trutina" . . . . Jean Stone, *Contralto*
Dr. Walter Kaun, *Piano*

Glimpses Into the Life and Works of Carl Orff

Professor Wilhelm Keller Dr. Walter Kaun
Frau Gertrud Orff

Excerpts from Carl Orff's *Die Kluge Frau*

Jean Tyndall Charles McCallick
Dr. Walter Kaun, *Piano*

More Glimpses

Professor Wilhelm Keller Dr. Walter Kaun
Frau Gertrud Orff

Greetings to Orff from ALL of US!

THURSDAY, MAY 4, 1967

8:15 a.m. Coffee and Displays . . *District Administration Building*

Registration . . . . *Ramona Elementary School*

9:00 a.m. Morning Session . . . . *Ramona Elementary School*

EVALUATION OF ORFF-SCHULWERK
"Testing Instruments for Creativity"

J. Richard Harsh . . . *Project Consultant*
Educational Testing Service
Los Angeles
Marie Sander . . *Coordinator of Guidance*
Bellflower Unified School District

A discussion of: the progression of measurements in the evolving Orff-Schulwerk research in Bellflower; the importance of evaluation of children's responses in verbal, pictorial and behavioral media. (with Project examples)

11:00 a.m. Coffee and Displays . . *District Administration Building*

12:00 M Luncheon . . . . *Bellflower Women's Club House*

Renaissance Music Ensembles

3:30 p.m. Afternoon Session . . . . *Ramona Elementary School*

THE ROLE OF ORFF-SCHULWERK IN AMERICA
A Colloquium

I. Administration and Teacher Training Implications

Dr. W. Norman Wampler . . . . *Superintendent*
Bellflower Unified School District
Dr. Charlotte Stevenson . . . . *Coordinator of Music*
Bellflower Unified School District
Helen Morton . . . . *Principal, Lincoln School*
Compton Unified School District
Dr. Robert Haas . . . . *Director, Arts and Humanities*
University of California Extension

II. A Search for Definition

Martha Maybury Smith . . . . *Project Director*
Frau Gertrud Orff . . . . *Schulwerk Specialist*
Arnold Burkhart . . . . *Project Director*
Madera County, California
Grace Nash . . . . *Music Consultant*
Scottsdale, Arizona
Wilma McCool . . . . *Orff-Schulwerk Consultant*
Winnetka, Illinois

6:30 p.m. No-Host Dinner . . . . *Sierra Restaurant*
16227 Lakewood Blvd., Bellflower

THURSDAY, MAY 4, 1967

8:00 p.m. CONCERT--CARMINA BURANA

Cerritos College Gymnasium
11110 East Alondra Blvd., Norwalk

COLOR PRESENTATION OF BENEDIKTBEUREN where original manuscripts of *Carmina Burana* were discovered. Pictures of the Cloister, Cloister Library, Orff's first score, and premiere staging at Frankfort Opera House.

Professor Wilhelm Keller . . . . . . *Salzburg, Austria*

CARMINA BURANA

Los Angeles Symphonic Chorus	G. Malcolm Groher, *Conductor*
Soloists	Susan Harmon, *Soprano*
	Ken Remo, *Tenor*
	Bruce Tuthill, *Baritone*
Pianists	Margit Cronmueller
	LaVerne Dayton
Percussionists	Rick Brenner
	Conrad Hanover
	Doug Hero
	Ken Meyer
	Nancy Porter

(from the studio of James DeLancey, Los Angeles Philharmonic

Timpanist	Emily Just

FRIDAY, MAY 5, 1967

8:15 a.m.	Coffee and Displays	*District Administration Building*
	Registration	*Ramona Elementary School*
9-11 a.m.	FINAL SESSION	

SYMPOSIUM EVALUATION

Discussion Leaders . . . . . Professor Wilhelm Keller
. . . . Dr. Walter Kaun

2-5 p.m. CLOSED SESSION

BELLFLOWER PROJECT MEETING

Board Room
District Administration Building

AUF WIEDERSEHEN!

Please be certain that you have signed the book to be sent to

CARL ORFF

from

Members of the First International Symposium
on Orff-Schulwerk in the United States

SYMPOSIUM INFORMATION

Addresses of Session and Concert Locations

Bellflower Unified School District
Administration Building
16703 South Clark Avenue, Bellflower

Ramona Elementary School
9351 East Laurel Avenue, Bellflower

Cerritos College
11110 East Alondra Boulevard, Norwalk

Bellflower Women's Club
9402 East Oak Street, Bellflower

Bellflower High School Little Theater
15301 South McNab Avenue, Bellflower

Collins Elementary School
6125 Coke Street, Paramount

Lincoln Elementary School
704 South Tamarind Street, Compton

Valley Christian Junior High School
18100 Dumont Street, Artesia

Gauldin School
9724 East Spry Street, Downey

Photography

Pictures made during the Symposium by Mr. Neil Matheson, Audio-visual Consultant of the Bellflower Schools, will be available for selection and advance purchase beginning Thursday afternoon in the Coffee Lounge of the Administration Building.

Registration and Tickets

Daily registration at every session location prior to that session.

Special tickets: Carmina Burana Concert
Thursday, May 4, 8 p.m.
Adults: $2.00
Students: $1.00

Carl Orff Honorary Banquet
Wednesday, May 3, 6 p.m.
All tickets: $3.75

Daily luncheons: $2.00

SYMPOSIUM INFORMATION

Displays and Coffee

Bellflower School District Administration Building daily.

E.S.E.A Title III Orff-Schulwerk Project pictures and materials

Carl Orff greeting book (Please sign)

Exhibitors:

Kelischek Instruments, Atlanta, Georgia
George Kelischek, Atlanta, Georgia

Magnamusic-Baton, St. Louis, Missouri
Theodore Mix, Sharon, Connecticut
Norman Goldberg, St. Louis, Missouri
Elizabeth Nichols, St. Louis, Missouri

Peripole Incorporated, Rock Island, New York
Mr./Mrs. Max Perry, New York City, New York

OUR TEACHERS SAY

"The children are encouraged to be spontaneous. They enjoy participating and look forward to their music with anticipation and excitement."

"The orchestra of instruments played by many children has given variety and depth to first-hand music experience. This has added interest and a feeling of being a part of the whole harmonious arrangement."

"The time has been well-spent. The experience has been unique in the lives of these high school students."

"The instrument usage seems to spark youngsters. There is a strong built-in motivation with the new sounds and the apparent ease with which they seem to follow new rhythmic patterns."

"Our fourth grade students, who have been in the pilot class for the past semester are the most enthusiastic music students in our entire school. Even the boys who had the "music is for sissies" attitude are now eager to go to music class and participate whole-heartedly."

"Their excitement makes them into bright, eager learners. Best of all, they'll never stop trying."

"Orff techniques are excitement, satisfaction and enjoyment to the children. They relate to others in the group. There seems to be something for every child, and each is challenged to develop his individual skills."

"Of special interest was the creativity expressed in the development of larger, more complicated forms by the combination and extension of smaller ones. The development of the concept of counterpoint through combination of movement patterns as well as melodic and rhythmic patterns was excellent."

"In many instances, the children in our school community come to us with a very poor self-concept. The process of group participation has given the children self-confidence. This confidence has helped them to be more eager to learn, to cooperate with others and to behave as responsible individuals."

"As a teacher, I feel the most gratifying experience of the Orff-Schulwerk Project is the realization that all the children have had a feeling of success. We created a very interesting rhythmic story to learn to tell time. The children have demonstrated creativity in the use of small balls, hoops, jump ropes and other physical education activities."

"I am finding that it is truly a simple, natural approach to introducing children to the world of music."

"One pupil remarked, "Hey, I like working in the circle." The fact that he used the word "working" let me know that something had reached him."

"I feel my students are becoming very receptive to music and aware of rhythms. They are not afraid of doing the wrong thing."

"They have also acquired an attitude of fairness and respect for another's performance."

OUR TEACHERS SAY

"The project has provided for our children the opportunity for all to think of different rhythmic ways for producing an idea, evaluating the different ideas, and choosing the most appropriate."

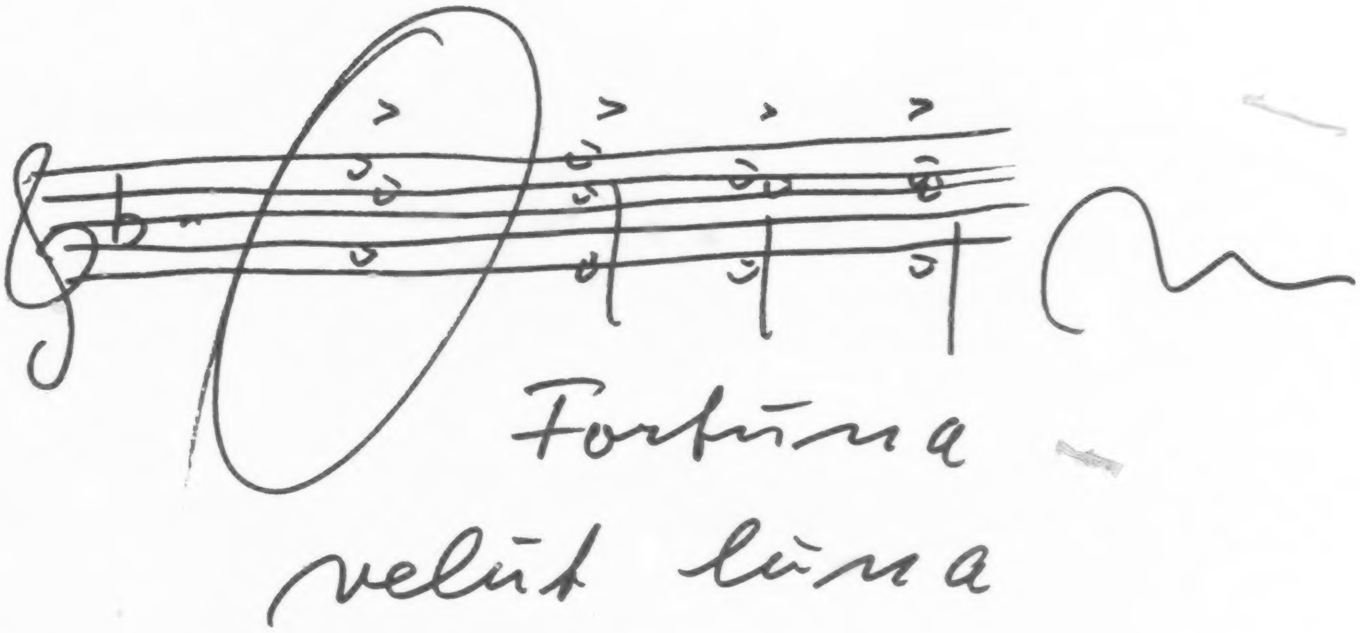
"The children have learned concern for ordered procedure, a round circle, perfect square, straight lines."

"The class enjoys taking a breather in the classroom to say a poem or saying, or clapping a rhythmic question and receiving an answer."

"Children become more perceptive of what others do."

"Many children are able to put notes down to show beats in a melodic phrase. This is very fascinating to them."

Dießen - Germany.　　　　　　10. IV. 67


Fortūna
velūt lūna

To friends and guests gathered in Bellflower, California, for the „First International Symposium" on „Orff Schulwerk" in the United States."

Carl Orff

ORFF-SCHULWERK AROUND THE WORLD

Wilhelm Keller,
Director, Orff-Institut

Salzburg, Austria

ORFF-SCHULWERK AROUND THE WORLD

Before I come to the theme of my lecture, I must ask you to be tolerant concerning my accent. I hope that my Austrian English does not distract you too much. For your consolation, I can promise you that I will probably use as few words and as many musical examples as possible.

As a composer once correctly said, "Talking about music is like describing a dinner;" Orff-Schulwerk is indeed not only music but a new form of elementary music-education. Therefore, it lends itself readily to discussion. However, for a music-educator, it is easier to be convinced through impressive description.

Orff-Schulwerk began in its present form with the publication of the first volume of "Music for Children" in 1950; thus it is 17 years ago. It is an astounding fact that Orff-Schulwerk, although still a "teenager", spread so quickly throughout the world. I remember that the first critics foretold that the Bavarian dialect in children rhymes and songs would be useless for teaching outside of Bavaria and Austria, and that it would be impossible to sing these rhymes in the northern lands of Germany. But now, at present, Orff-Schulwerk is being used not only in all lands of Germany and Austria, but also in U.S.A., Canada, England, Japan, Czechoslovakia, Poland, Netherlands, France, Spain, Latin-America and many other countries around the world.

The reason for this success is based on the joy which people of all races and areas have shared in singing, dancing and making music. That has remained especially in children as is a need as elementary as food, drink and love. Certainly, it is often asserted that "music should be a language that all people can understand." However, that is only a half-truth. Music is not so simple a language as the spoken word; also, elementary music is not a means for understanding in the sense of language, rather a possibility for contact in the relationship of dance and musical expression and the mutual satisfaction in making and listening to music. Consequently, there is elementary music in all cultures in the primitive as well as in highly developed, and in spite of all the differences in the way of making music and dancing, we find many things in common.

This is true, above all, in the music media, concerning the instruments. So there was, and still is, throughout the world drums and other percussive instruments from the bagpipe to other drone types. The Orff-Instrumenterium is nothing else but these in a renovated form. So it is no wonder that these instruments would become immediately accepted wherever elementary music is made.

A world problem of modern civilization is automation which threatens the physical and spiritual powers of man; therefore, to compensate for this devastation, it is necessary to give new impulses in education. Sport is one of these impulses, elementary music is another. Elementary music and modern dance are related to sports in many respects and bound together.

A further reason for the spread of the idea of Orff-Schulwerk was, of course, the personality of Carl Orff and of his closest co-worker Gunild Keetman. Carl Orff demonstrates that there can also be in music for children the substance of great art, even if they do not seem yet motivated for it. Gunild Keetman shows that, through a living pedagogy, children of different nationalities and races can be inspired. It is fortunate for music education that a composer of Carl Orff's stature has become personally involved with music for children and has so fantastically solved this problem.

Carl Orff emphasizes, again and again, that he would not compose a work to be performed by children, but rather models to stimulate their own creativity. In this characteristic quality of Orff-Schulwerk lies the possibilities of metamorphosis and transformation into other spheres of language.

Now I will give a short history of the international development of Orff-Schulwerk. Carl Orff and Gunild Keetman, together with the experienced educationalist Rudolf Kirmeyer, began broadcasts in the autumn of 1948 with unprepared children aged from 8 to 12 and with the remains of the instruments from the "Gunther school". (The Gunther School was an institute for gymnastics, music and dancing in Munich, founded in 1924. Dorothee Gunther was the director, Carl Orff the co-director and music-educator and composer in the staff. During the second World War, the Gunther School was also completely destroyed and burnt out during the course of events, the major part of the instruments being lost).

The result of this new work - the successive broadcasts extended over more than five years - were the five basic volumes "Music for Children" which appeared between 1950 and 1954. After a few experimental courses with children at the Mozarteum in Salzburg, Dr. Eberhard Preussner, the then director of the Mozarteum, enlisted Gunild Keetman as teacher of the Schulwerk. She took charge of the children's classes from autumn 1951 and was now also able to start on the movement work which had not been practiced in the teaching of Schulwerk to the full extent to which we had conceived it.

Many foreign guests learned about the Schulwerk project at various performances at paedagogic conferences in Salzburg. Here a renewed meeting with Dr. Arnold Walter led to the fact that he was the first to conceive the plan of transplanting the method to Canada. At his instigation, Doreen Hall studied with Keetman in Salzburg, and after returning to Canada built up the Schulwerk project in a first-class manner there.

At the same time, the Swede, Daniel Hellden, introduced the project to his own country after studying it in Salzburg; likewise Keetman's assistant, the Dane, Minna Lange, took the Schulwerk to Copenhagen. It then passed in quick succession to Switzerland, Belgium, the Netherlands, England with Margaret Murray, Portugal, Yugoslavia, Spain, Latin-America, Turkey, Israel, the United States and Greece. (I later come back to these countries with examples.)

The Schulwerk broadcasts of the Bavarian Radio, which had been taken over on tape recordings by many foreign stations, had a highly pioneering effect. The translation and/or adaption of the original work "Music for Children" in other languages now began. Naturally, it could not simply be a matter of translations, but the local children's songs and rhymes had in each case to be written anew in the style of the Schulwerk. The first edition to appear was the Canadian, to be followed by those in Swedish, Flemish, Danish, English, French, Portuguese and Spanish. None of these translations extended beyond the western region of civilization. They were all, as it were, merely variants.

When Japan also became interested in the work, there arose the quite new problem of the extent to which the Schulwerk could be fitted into an eastern civilization which had arisen and existed according to different laws. In 1953, Professor Naohiro Fukui, the Director of the Masachino Music Academy in Tokyo, had seen a performance of the Schulwerk in Salzburg. He began independently to develop the work in Japan on the basis of the Schulwerk volumes, files, and records.

Carl Orff was able, in 1962 during the course of a lecture and study tour with Keetman, to experience for himself how spontaneously the Japanese children reacted to working with the Schulwerk, how receptive the teachers were, and how naturally the elementary early style fitted into the foreign musical culture. There has, in the meantime, been published in Japan (apart from the translated original edition which is, as it were, an introduction to western music and mentality) a local Schulwerk edition which takes into account the Japanese children's songs and texts and the Japanese scales. A training center for teachers of the Schulwerk has also been founded at the Masachino Academy.

In Europe, at the same time, was founded the "Orff Institute" in Salzburg: Once again it was Dr. Preussner who offered suitable possibilities at the Academy for Music, the Mozarteum in Salzburg, the magnanimous support of the Austrian ministries also deserving very special mention. Now that there has been brought into existence for the first time our own institute, exclusively for working with the Schulwerk and its further development, a central point has been created here for all those interested in the Schulwerk, a meeting point for pupils and teachers from home and abroad, particularly however, a teaching center of our own for those engaged in the Schulwerk, this having been demanded so often.

The first country in eastern Europe to adopt the Orff-Schulwerk is Czechoslovakia. This is due to the initiative of Vladimir Pov. professor at Prague Conservatory, who heard a lecture (given by myself at the conference of the international Society of Music Education (ISME) in Budapest in 1963, and who then stimulated further interest among his colleagues. There followed an invitation to me to go to Prague for discussions and then counter-invitations to Czech colleagues to come to Salzburg; resulting finally in the first Czech Orff-Schulwerk course in Prague.

I lectured at these courses and gave demonstrations with unprepared Czech children. These courses stimulated discussions and articles in Czech periodicals. The preparation of a Czech edition of Schulwerk, that is to be published by the state, is in full progress. The abundance of Czech and Slovakian folk and children's songs will give this edition a special flavor. It is particularly satisfactory that the musical arrangements and the choice of material will be in the hands of two modern Czech composers - Petr Eben and Ilja Hurnik, both of whom have already written many works for children. The state produced two Orff-Schulwerk gramophone records and a television film about the Schulwerk.

The newest eastern country where a movement for Orff-Schulwerk has begin is Poland. Before I came here, I gave teaching demonstrations with children groups in Warsaw, Lodz, Katowice and Wroczlaw. In the next summer follows an Orff-Schulwerk course in Poland, and I hope that there will be a similar development as in Czechoslovakia.

I am very grateful for the invitation to this Symposium in Bellflower, and it is a pleasure for me to stay here and to observe the teaching demonstrations in this center of the Orff-Schulwerk movement in the U.S.A. I bring the best greetings and wishes from Carl Orff, who is very sorry that he could not come to this Symposium.

ORFF-SCHULWERK TEACHER TRAINING IN GERMANY

Dr. Walter Kaun,
Music Referent
Bavarian Volkshochschulen
Munich, Germany

ORFF-SCHULWERK TEACHER TRAINING IN GERMANY

Now it is the third day I am taking part in this Symposium. I am overwhelmed by the impressions of this Symposium, but before all, by the kindness of the people and the beauty of this country which Mrs. Kaun and I are visiting for the first time. We ourselves come from a beautiful country, Bavaria, which may be known to many of you as a fine area, but of course we cannot compete with all the rich beauty and the sunny climate of California. I should like to thank all those who have made my visit to your lovely area possible and for the graciousness with which we have been accepted here.

But when I am speaking about my impression of this wonderful country and the people I have met here, I should not forget that Professor Keller's and my main function is to inform ourselves and to give an expert opinion on the development of the Orff-Schulwerk Project in Bellflower. Before I continue, I ask your pardon for any mistakes I should make in the language and in my perhaps not quite correct pronunciation.

The topic of my speech today is to give you a report on Orff-Schulwerk teacher training in Germany. The difficulty of that task may be seen in the fact that we in Germany have no regular possibility of Orff-Schulwerk teacher-training as our neighboring country Austria possesses by having the Orff-Institute in Salzburg. For this reason I should like to say that when I think of Gertrud Orff, who has been in California for one year already, I think of her with one laughing and one crying eye, as we would say in Germany, because we miss her very much for our own teacher training. She is one of our best specialists in Munich. I think I may say the same of Margit Cronmueller for Professor Keller who needs her at the Orff-Institute in Salzburg. But in the interest of a successful development of the Orff-Schulwerk Project here in Bellflower, we are glad to know that Gertrud Orff and Margit Cronmueller, together with Martha Maybury Smith, are such a splendid team to perform this task. I am sure that they will lay a good foundation stone for Orff-Schulwerk in California to spread over the United States. When Martha Maybury Smith was in Salzburg and in Munich to get an intimate knowledge of Orff-Schulwerk, she met Professor Keller in Austria and later became acquainted with me in Bavaria. She spoke to us about the plan of how to enter Orff-Schulwerk into the program of music education in Bellflower.

We helped her as much as possible. But this plan could only become a reality because she was lucky to have people who appreciated it, in particular I am thinking of Dr. Charlotte Stevenson, the head of the music program in Bellflower schools, and Dr. Norman Wampler, the superintendent of this school district. Step by step, the plan was born in Bellflower, Salzburg, and Munich, and I think Professor Keller and I may be called two of the godfathers of this project, and we feel very proud about that.

To come back to my topic, I should like to say that Martha Smith is the best example of the result of Orff-Schulwerk teacher training in Austria and Germany, for she was trained in Salzburg and also in Bavaria and at the end of her time in Europe she, herself, taught in courses in Bavaria, which I was the head of.

It may perhaps interest you to know in which way I, as a pianist and musicologist, became interested in Orff-Schulwerk. About 30 years ago, I was an enthusiastic admirer of Carl Orff's theatrical compositions. Then I happened to meet Orff and to get into close touch with him.

When I got to know more about his pedagogical work, I recognized that this was a new way to enliven musical activity in schools, beginning in the primary schools or even better, in the kindergarten. As a professional pianist I was more and more convinced the concertgoers were not educated in music enough as it used to be in older times when nearly every concert-goer was able to play parts of the works they had heard in a concert, either on the piano or on the violin or any other instrument. The so much praised musical activities in Germany were shrinking more and more and this would gradually withdraw the economic basis for professional musicians and the even greater damage would be the cultural loss.

I think you will allow me to cast a retrospective glance at the musical education system in Germany. It has a long tradition to look back to and what I would like to speak about is musical education as a whole. It encloses not only the training of highly qualified younger people who are meant to meet the needs of musical life in the artistic, scientific and pedagogical professions but also the education of non-professional musicians. I suppose you will know that our leading training centers for professional musicians very early acquired an important international reputation, only to name Berlin, Munich, and Leipzig, and for Austria, Vienna, and Salzburg. Therefore, in the first decades of this century, a torrent of music students from all parts of the world made their way to these places. Nowadays, the largest and most representative music colleges in Germany are in Berlin, Detmold, Essen, Frankfurt on Main, Freiburg, Hamburg, Hannover, Cologne, Munich, Saarbrucken, and Stuttgart. In addition there are academies, music colleges, institutes, conservatories and music schools which are supported partly by the state and partly by municipal institutions. The various names such as college, academy or conservatory have simply arisen out of local customs and traditions. There are no differences of rank. Besides these music colleges for professional training, we have "municipal music schools" as well as the "young people's and popular music schools" which are steadily increasing in importance. Their aim is to establish the musical education of amateurs and young people on the broadest possible basis. These kind of schools developed from the inspiration which was given by the "German Youth Movement" at the beginning of this century. They cultivate the playing in groups as well as solo playing and the folk songs. In connection hereto, the renaissance of the old folk songs, the playing on rediscovered instruments and those built on ancient models (recorders, viols, lutes, gambas, and so on) was their aim.

The reforms that have been aspired to since around 1900, and which were begun primarily in the "20's" by the eminent educator Leo Kestenberg, have led to a fundamental transformation of German educational music in the sense of a creative musical education. German music teachers have carried still further the ideas developed by the Swiss music educator Emil Jaques-Dalcroze concerning the evolution of the child's creative capacities in bodily movement, playing, and improvisation, and have struck out along new paths. Carl Orff in particular with his "Schulwerk" and with a newly worked out range of instruments established a path that has opened up new perspectives in musical education, especially by means of creative instrumental improvisation. By meeting half-way the child's natural instinct for play and movement and its active desire to share in activities, it has created the possibility, with the help of elementary forms of playing, of clearing the way to an understanding of music and to making music oneself. Speech, given her particularly in the rhythmic interpretation of old children's rhymes, plays in this connection the same role as the melodic element in old songs. A very broad range of instruments, which in addition to all sorts of percussion instruments (drums, bells, xylophones, glockenspiels, etc.) also makes free use of recorders and string instruments and leads into a world of sound that has space for the modern as well as for very early forms of music-making. Thus, the decisive importance is to be ascribed to the factor of the child's improvisation. For all these reasons this new method of music education would already have to begin in the early childhood.

But now to a new problem. First of all the teachers in primary schools, or even better, teachers in the Kindergarten, themselves, would have to have a better musical education and would especially have to be trained in the method of Orff-Schulwerk.

Before World War I, music education used to be a compulsory subject for all teacher students, who were obliged not only to learn to play the organ or piano but also the violin. That is why the organists in villages or towns were always teachers of primary schools, this is to say, that they were not music teachers but teachers in other subjects. It may be of some interest to know that quite a number of well-known composers originally were teachers, only to name two of them: Anton Bruckner and Max Reger.

During the last 50 years the education of teacher students has changed very much. Science, mathematics, and foreign languages are the subjects which became important and music education was more and more neglected. The teacher student of today is not obliged to learn music at all if he is not personally interested.

Therefore it is no wonder that children in primary schools are taught music only one hour a week, and if the teacher himself is not a music-lover, then the result of his efforts is not very great. As the situation is now one cannot speak of music education in primary schools and here the musical foundation ought to be given.

Therefore: Do it with Orff-Schulwerk! But how should it be done?

Here I have come to the point I mentioned at the beginning of my speech, namely, the difficulty of speaking about Orff-Schulwerk teacher training in Germany. It is a clear fact that the origin of Orff-Schulwerk likes in Bavaria, in Munich. For Carl Orff formed these plans in Munich and he, himself, is a real Bavarian as you will hardly find a second one, and from Munich Orff-Schulwerk was spread all over the world. But in Bavaria his ideas did not gain ground as quickly as could be expected. Especially those people who were responsible for all sections of education would not cooperate in the efforts to make music an integrated part of general education for all ages and all grades of study. Just this is the most outstanding demand of Carl Orff for his pedagogical plans. We have an old proverb in Germany: "No man is a prophet in his own country". This is why at first nothing was done for Orff-Schulwerk by official authorities. But then--after World War II this quietness around Orff-Schulwerk changed to activity when the Bavarian Broadcasting Station in its program for schools began to broadcast Orff-Schulwerk in continual weekly series.

No doubt, the beginning of "Orff-Schulwerk teacher training in Germany" may be seen in those efforts and broadcasting programs which spread the idea of Orff-Schulwerk over Germany then over Europe and other parts of the world. The demonstrations and examples which were broadcasted were excellent. After a short time many German teachers, especially teachers of primary schools were convinced of the high value of Orff-Schulwerk. They bought single instruments or even the whole instrumentarium and began to work with children. But, seldom was this work done in the right way and soon Carl Orff and all people who were in closer touch with him and his Schulwerk plans became aware that there was an urgent necessity to train teachers in these new methods before they started to work with children. Naturally, through the mistakes which were made in this time the opponents of Orff's Schulwerk plans got the upper hand. Even if the Schulwerk program is now transmitted by television, this is not equivalent to regular teacher training. It was obvious that there was an urgent need for a uniformed training in a special institute for Orff-Schulwerk. Of course the Pedagogic High Schools, as we call in Germany the educational institutions which are only for teacher students who will be teachers at primary schools and the universities, teach their students in the methods of Orff-Schulwerk. But the results are very different and always depend on the knowledge and the good will of the music teacher concerned. One can say the same of this kind of work at music academies or conservatories. The question now was, how could this method of teaching be improved? Hereto there was only one answer: A special institute for Orff-Schulwerk had to be founded. We all hoped at that time that this institute would be founded in Munich, Carl Orff's place of birth. But, the authorities for education did not immediately agree to this idea. Then the former president of the Mozarteum academy in Salzburg, Professor Eberhard Preussner, who is unforgettable, picked up this chance and with the help of the Austrian authorities and the consent of Dr. Carl Orff the now world-famous Orff-Institut in Salzburg was founded. Gunild Keetman, who has been working with Carl Orff for about [illegible] years, had already been teaching in courses at the Mozarteum academy since 1947. The foundation if this institut, at [illegible], have the possibility of a fundamental and uniformed training of Orff-Schulwerk specialists.

Now let me go back to the situation of the primary school teachers in Germany. Here must be said, that above all, there is a great want of primary school teachers in Germany and because of this they have no chance of being sent to Salzburg to take part in a course for the time of a year or even more. They are only able to attend a summer course lasting a fortnight. I was aware that a great number of these teachers were very keen on learning the correct method of Orff-Schulwerk but in a shorter time and without being disturbed too much in their own teaching work at school. I found a way how to help them by arranging courses in the Volkshochschule.

Before I continue, let me first explain to you the German Volkshochschule. It is a "people's university" and is a free institution for adult education. The idea of the Volkshochschule was first realized in Sweden, Norway, England and Denmark. These Volkshochschulen arose and developed in response to the changes in human environment produced by social and technical evolution. These changes have shown how unrealistic it is to think of education being "finished". The French speak of "education permanente," this means "education going on through the whole life."[1] Nowadays adult education is facing a large number of very important tasks. It has many functions to fulfill and three of the main ones in its program are:

1. Helping people to learn.
2. Helping people to keep informed and develop their power of judgment and to cultivate their cultural taste.
3. Helping people with their leisure activities.

We have 1100 "people's universities", the number of persons attending them being over 6 million. As centers of self-education on a voluntary basis, they are open to all. Irrespective of the educational theme under discussion, they provide a place where people can meet each other and where teachers and those who are taught form a single community, at the same time constituting a bridge between the various social classes, opinions and groups. About 30 "people's university hostels" exist as educational centers for adults. Possessing a home-like character, they provide a home and community life.

Two-hundred and sixty of these "people's universities" (Volkshochschulen) are in Bavaria and connected to these are 1400 branch schools in villages. As the head of the music section of all these Bavarian institutions (the Volkshochschulen) I have to organize and coordinate all musical tasks, as f.i. courses for music in groups, instrumental and vocal music, and also theoretical lectures, which are held continually. I have about 180 people all over Bavaria who assist me in this work. They are either music teachers in High Schools or Academies, or, professional musicians and besides these, as a kind of brain trust--if I may use this expression--I have a team of about five or six wellknown musicologists to help me.

As I said, one function of the Volkshochschule is to help people to learn and this function includes courses to promote professional knowledge of adults. Either to improve their knowledge, or, to supply them with new knowledge. The cultivation of music is a main point in the Volkshochschule program. These two reasons gave me the idea that this was a good way to help primary school teachers, who, as I mentioned before, had not the possibility of visiting the Orff Institut in Salzburg, by giving them a basic knowledge of Orff-Schulwerk in continual courses. In spite of all resistance, I carried through this plan and now everything depended on handling the things in the right way. Of course, my team of advisers and I knew that these courses could only be a substitute for a complete study in Salzburg, but we had no other choice. All the more important it was to find experienced Orff-Schulwerk teachers who were able to pass on their own knowledge to primary school teachers or to teachers in Kindergarten. We were lucky to find some and a few were recommended to us by Carl Orff himself. We started with some introductory courses that were spread over a full day's work or a weekend. After these first introductory courses we invited the best students for a whole week to Haus Buchenried. This is a kind of boarding school for adults, belonging to the Volkshochschule of Munich, situated on the Starnberg Lake where courses lasting for a week or more or sometimes only for a weekend take place.

We then repeated these courses spread over a week with the same students, and several times we were lucky to have Carl Orff there to evaluate the results and take part in the discussions. I should not like to forget to mention some experiments we had already made before. Some of our leading teachers were not only musicians and experienced Orff-Schulwerk teachers but also instrument makers. With these we started a few courses to make Orff-Schulwerk instruments.

This drew the attention of a great number of primary school teachers to these courses. Afterwards, they took part in courses to learn to play the instruments and began to teach themselves in their own schools.

In course of time, there has been a great increase in the interest in Orff's educational ideas. As a result we then arranged introductory courses in school districts all over Bavaria. The participants numbered between thirty and sixty teachers in each course. In most cases it appeared that the education authorities of those districts wished these courses to be continued in successive weekly courses to give the teachers the opportunity to acquire a deeper knowledge of the Orff-Schulwerk method. We know that the only chance of making a real progress is by repeating these courses again and again, preferably with the same students. We now can say that we have approximately 800 teachers who have been trained in our courses and are trying to complete their experience.

Since a few years we also have running weekly courses in Munich. The students are young teachers, teacher students, teachers in Kindergartens and teachers for mentally retarded and physically handicapped children. All the participants of these courses have a good chance of a thorough training. Gertrud Orff was one of our best teachers.

In any case, we are sure that Orff-Schulwerk teacher training in Bavaria is a possibility to help all those who until now have no chance of studying at the Orff-Institut in Salzburg. But we shall not give up hope that Orff-Schulwerk will one day be an integrated part of general teacher training.

The same as Carl Orff's educational proposals contain the demand that Schulwerk will be an integrated part of children's education at school. One may speak of a successful advance that in several German cities like Munich, Berlin, Hamburg, Cologne, and Stuttgart, the establishment of model schools is planned, in which a daily music lesson will be given according to the Orff-Schulwerk method and in which Schulwerk is to be an integrated part of the whole education.

I mentioned before that teachers for mentally retarded and physically handicapped children also take part in the regular courses in Munich. Here I must not forget to say that future teachers at schools for deaf and dumb children are trained in a special institute. The director of this institute is Professor Karl Hofmarksrichter. It is his merit that during the last few years more than half of all German schools for deaf and dumb children have started to use Orff-Schulwerk instruments for teaching. The same has been done in schools for blind children.

Professor Keller may be able to tell you something about the high value of the therapeutic elements of Orff-Schulwerk and about the special courses which are held in Salzburg.

I hope I was able to give you a comprehensible report of our Orff-Schulwerk teacher training in Germany and thank you for your attention and patience.

SCHULWERK EXPERIENCE REFLECTED IN CHILDREN'S DRAWINGS

Mrs. Marie Sander,
Coordinator of Guidance
Bellflower Unified School District

SCHULWERK EXPERIENCE REFLECTED IN CHILDREN'S DRAWINGS

Mrs. Marie Sander
Coordinator of Guidance
Bellflower Unified School District

Children's drawings reveal something about them in the same way that an adult's gait or handclasp or voice reveals something about his personality. A teacher who examines a child's drawing at regular intervals can often see signs of change or development. This is quite apart from the artistic merits of the child's work. When we examined pictures made by children in the primary grades who were having their first year of Schulwerk experience, we found an interesting reflection of that experience in their drawings.

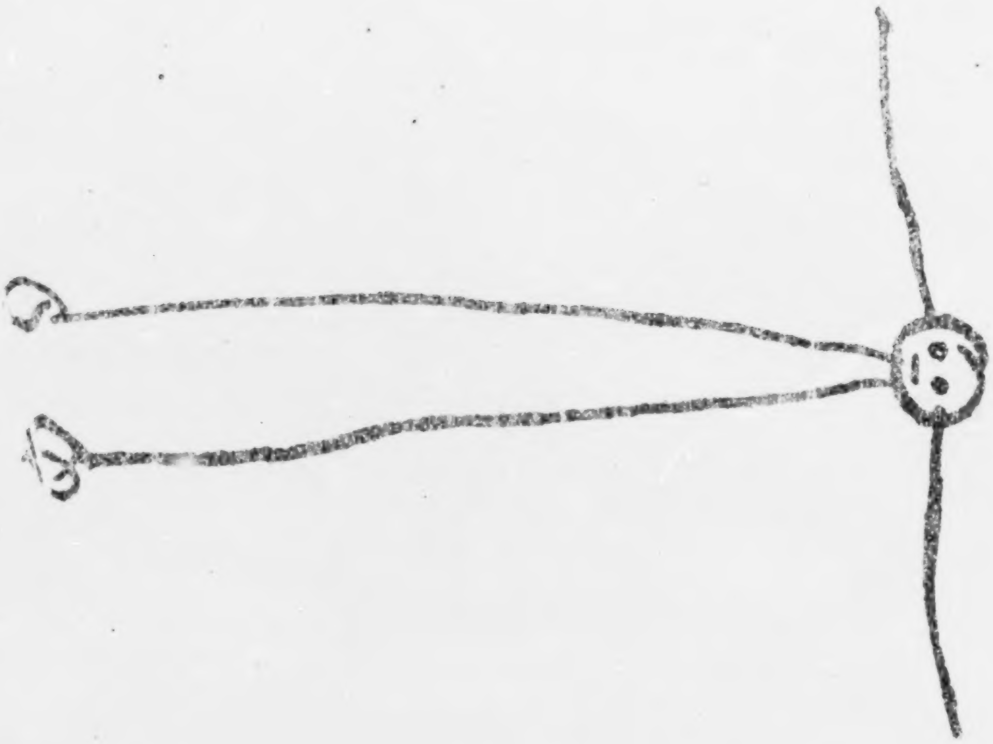
Typically, at age six a child represents himself by an inactive figure with stick arms and legs coming out of a round head or body (Figure A). As the child matures he first adds details to his drawings, then portrays relatedness (objects in front, beside, etc.) and finally shows action. These developments are psychologically of great significance because the child draws the way he experiences an event. For example, if he draws a figure without shoulders and you question him about that he will probably admit that the figure lacks shoulders. He knows it. But he'll draw shoulders on his figures only after he had perceived shoulders and you question him about that he will probably admit that the figure lacks shoulders. He knows it. But he'll draw shoulders on his figure only after he has perceived shoulders as a part of his own body image.

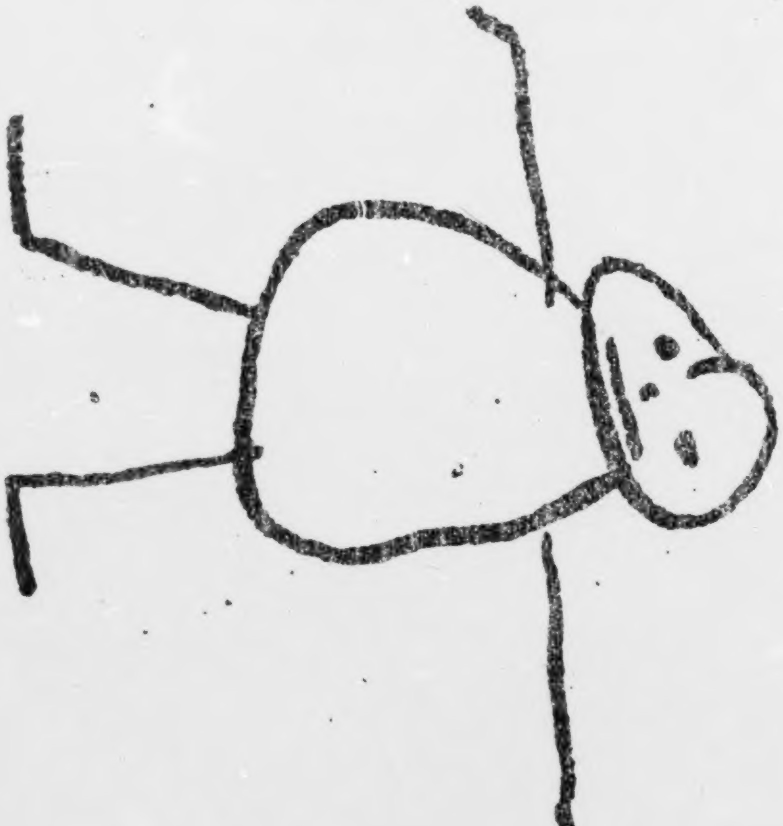
Size may be an indication of importance and children often exaggerate the size of something they feel to be very important. The child who drew Figure B undoubtedly knows that he is taller than the xylophone but his drawing expresses his interest and admiration for the instrument. It is important to him.

The problem of crossing the body's midline which children experience in movement (as in touching the left shoulder with the right hand) is reflected in Figure C. The boy's error in drawing will correct itself after he has had sufficient experience in moving his own body to be more familiar with his body image and to feel clearly his position in space and his orientation to his surroundings.

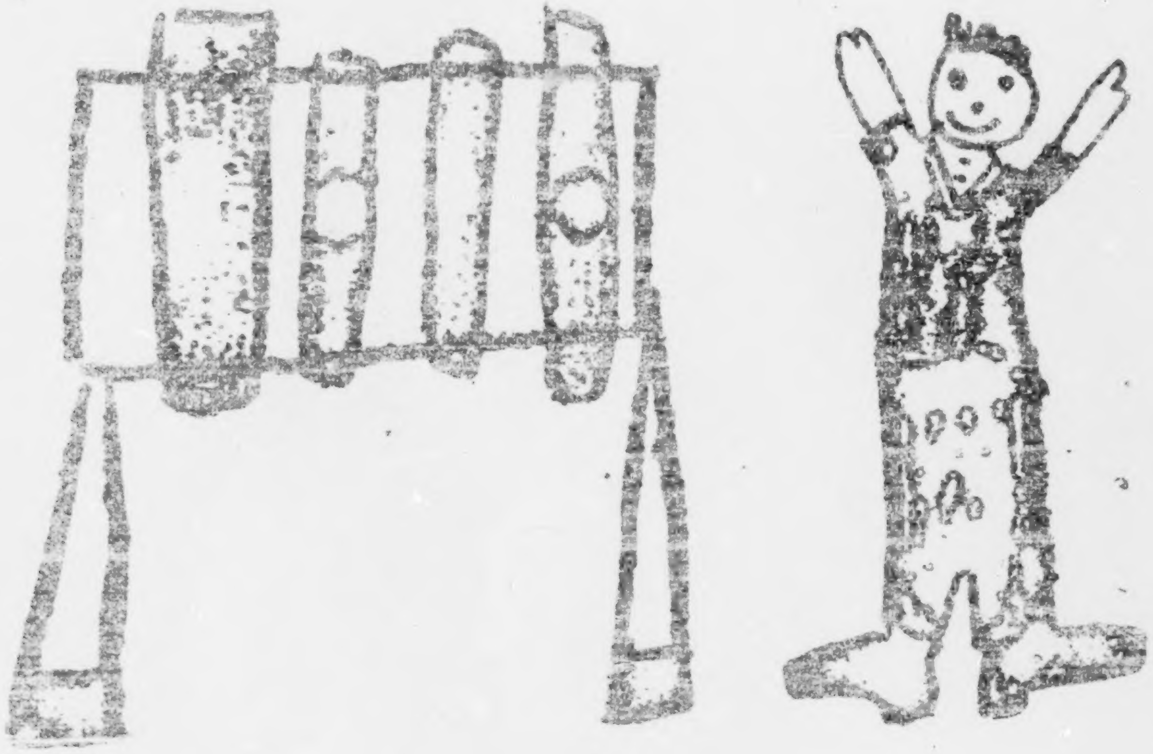
The apparent confusion seen in Figure D may be interpreted as a sign of real progress in the drawings of a primary pupil. One recognizes the willingness to grapple with a difficult problem in position, the satisfactory representation of the right arm crossing the midline, and the attempt at drawing a person in profile which is much more advanced than the full-face approach. Children who have previously drawn neat pictures of separate people and objects will often need to go through such a problem-solving stage when they progress to more complex relationships.

One wonders whether Schulwerk experience will result in a better and faster progression through the steps which children usually take in solving problems concerning body image and space relations in drawings. Such acceleration seems likely and one evidence that teachers can observe may be that children will portray action at an earlier age than do most children without Schulwerk experience. Figures E, F and G show drawings done by first grade pupils last Spring. The action shown by the purposeful arm position, bent elbow, bent knee, and deliberate head position is more mature than generally observed in grade one drawings. It will be interesting to see whether a similar trend can be documented when a greater number of drawings from a larger population are studied.

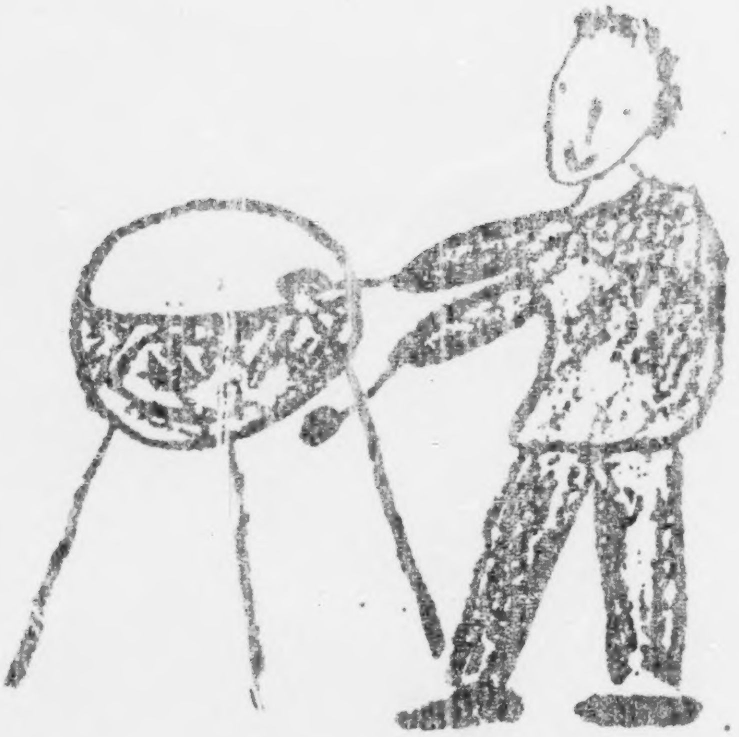




A.



Б.



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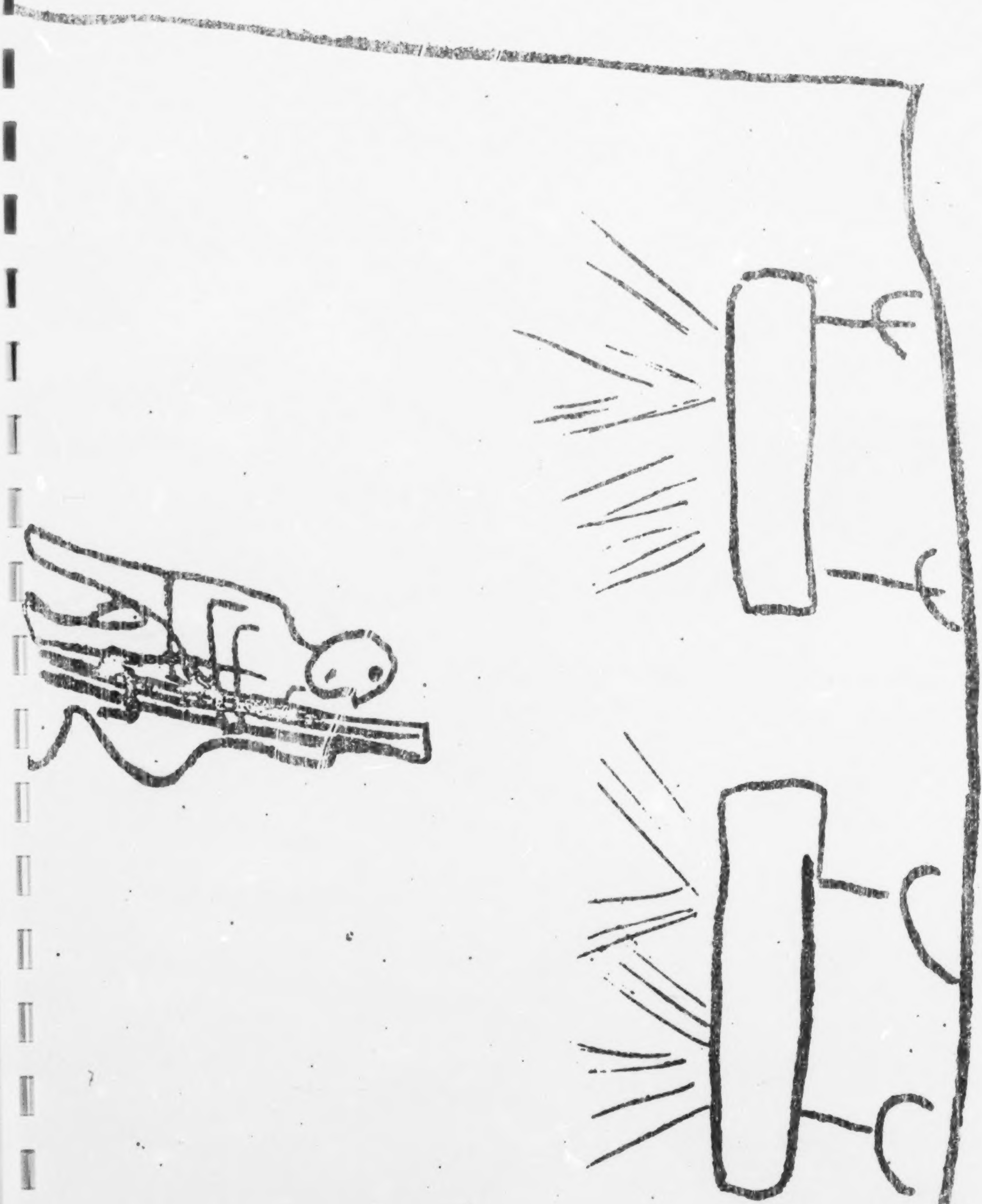

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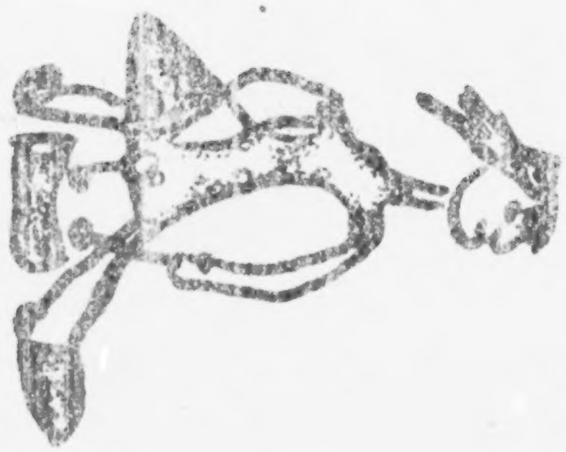
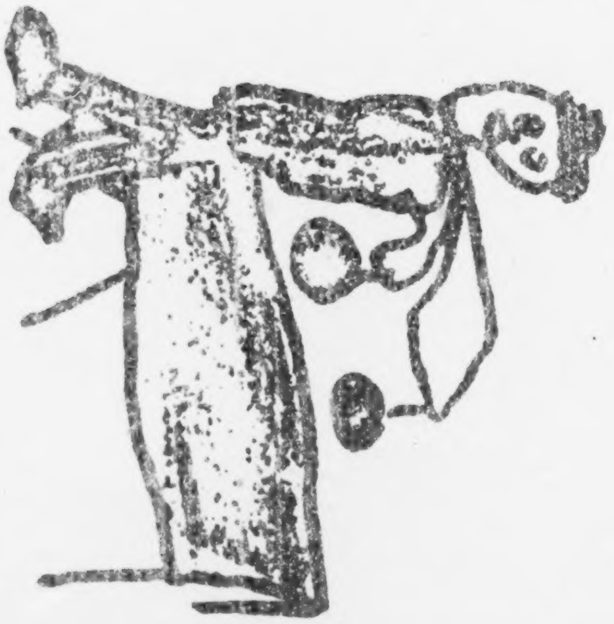
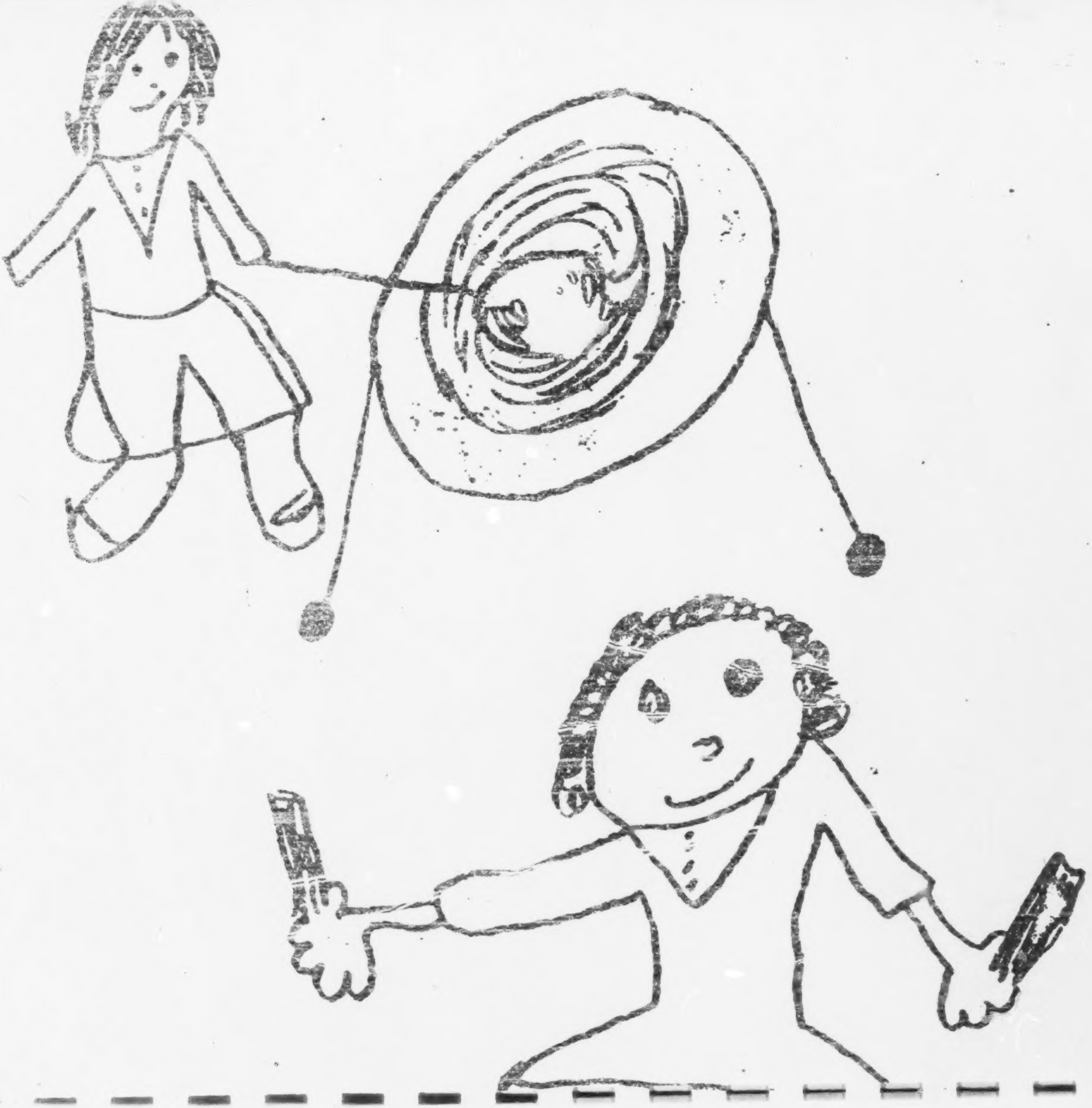
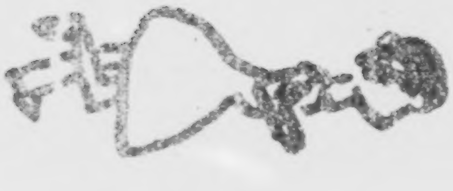


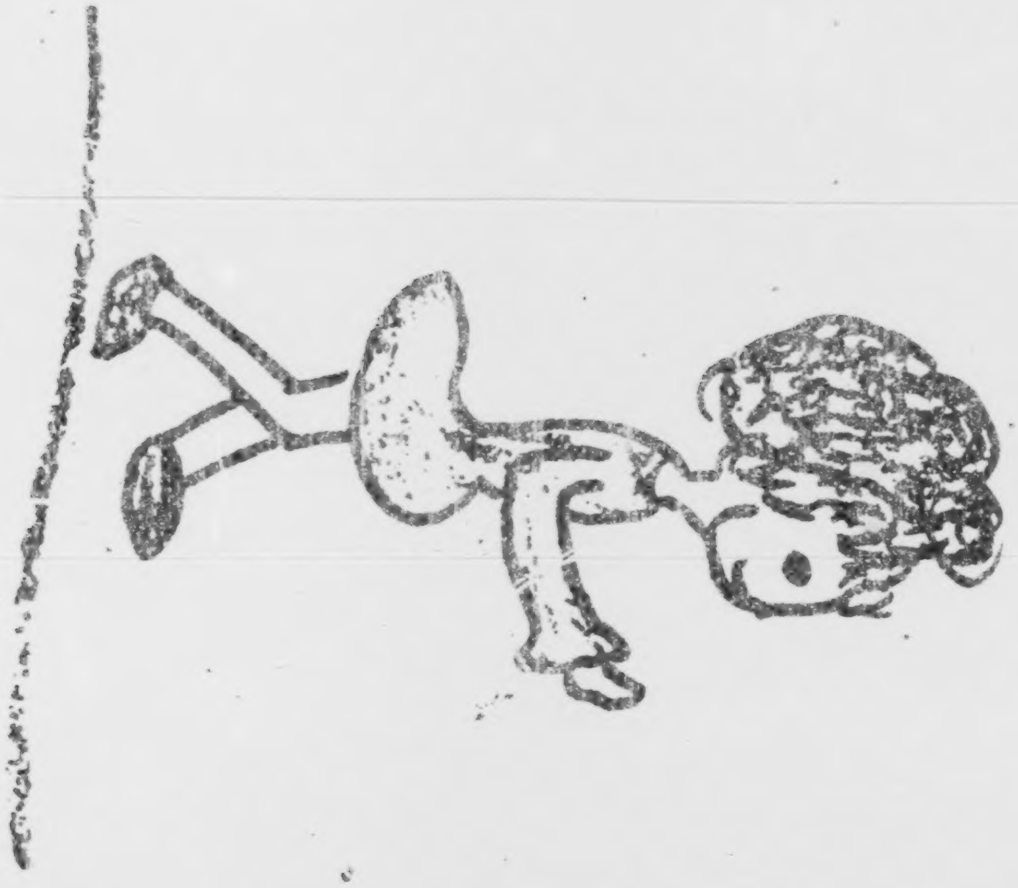


E.



F.





6.

SECOND INTERNATIONAL SYMPOSIUM

Symposium Brochure

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ORFF-SCHULWERK in the United States

Second International SYMPOSIUM

May 2-3-4, 1968
Los Angeles, California

SECOND INTERNATIONAL SYMPOSIUM
ON ORFF-SCHULWERK
IN THE UNITED STATES

May 2 through May 4, 1968

Biltmore Hotel
Los Angeles, California

PROGRAM

A PROJECT FOR THE ADVANCEMENT OF CREATIVITY IN EDUCATION
ESEA TITLE III - OEG 4-6-000257-0356

Bellflower Unified School District
Bellflower, California

ORFF-SCHULWERK
AND INNOVATION IN AMERICAN EDUCATION

The second international symposium on Orff-Schulwerk in the United States welcomes you to Los Angeles, "The City of the Present." From its European origins Orff-Schulwerk steps forward into the present educational arena to meet contemporary American change and innovation in basic concepts of feeling and thought.

ESEA Title III Project, "Creativity and Participation in Music Education," is concluding two and one half years of experimental activity in June, 1968. Administered by the Bellflower Unified School District, Bellflower, California, the Project in Orff-Schulwerk has affected change in children's behavior in the public and private schools of the six-city area where it has operated.

A day of visitation to the schools of these cities is a highlight of the Symposium and provides every delegate the opportunity to experience the pilot program in action.

Joining the Project staff in scientific discussion of the emerging characteristics identified with creativity are widely known artists and scientists from California's leading universities.

Against the background of stimulating presentations of contemporary creative thought and activity, practical demonstrations of Orff-Schulwerk principles and process finds perspective.

Specific Project evaluation with concern for objectives will be the task of the Symposium delegates. They must clarify continuing strategies to support and direct this innovative impact in the schools.

Orff-Schulwerk's genius will flower, not in the narrow confines of music education alone, but as an interdisciplinary aesthetic, cutting across established curriculum lines and demanding front-line participation from every interested administrator and teacher for its ultimate success in American education.

GEOGRAPHY OF THE SYMPOSIUM

The Symposium is based at the Biltmore Hotel in the Renaissance Room but moves to Compton and Bellflower for teaching demonstrations from Project cities on Friday, May 3.

Delegates may board Bellflower school busses for the Friday excursion which arrives at the Biltmore Hotel at 8 a.m. at the Grand Ave. entrance. Departure is 8:15 a.m.

Maps are available for individuals who furnish their own transportation to the schools. Addresses of the schools are given in the program.

ADMISSION BY BADGE ONLY

Registration for full Symposium attendance can be made at the registration desk inside the door of the Renaissance Room. Daily registrations and daily badges are available also at the registration desk. Individual tickets for the banquet, lunches, and "The Moon" by Carl Orff, can be bought which would admit a person without the full or daily registration badge to that event. See registration and ticket information in the program.

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WEAR YOUR BADGE TO ALL MEETINGS!

WELCOME

We of the Bellflower Unified School District extend greetings to each of you who is participating in this Orff-Schulwerk Symposium. It is a particular pleasure to welcome many visitors from out of the State who have come to share with us the responsibility of evaluating the progress and potential of this approach to creative education.

Our federal project has now been in existence for more than two years. Its impact on the several participating public and parochial school systems has been apparent. We feel its future can be truly significant.

We are pleased that your schedule for Friday, May 3, brings you into our District in order to see direct student involvement with Orff-Schulwerk. If, at that time, you wish to see other aspects of our educational program, please call on us.

W Norman Wampler

W. Norman Wampler

Superintendent of Schools
Bellflower Unified School District

SYMPOSIUM'S LEADERSHIP

PACE PROJECT STAFF, ESEA TITLE III, BELLFLOWER, CALIFORNIA

Martha Maybury Wampler	*Project Director*
Gertrud Orff	*Project Specialist*
Mary Ann Erman	*Project Teacher*
Dr. Charlotte Stevenson	*Music Coordinator* *Bellflower Unified School District*
Dr. Robert Haas	*Project Research Chairman* *Head of Arts, Humanities, and Social Sciences* *University of California Extension, Los Angeles*
J. Richard Harsh	*Project Evaluation Consultant* *Psychologist, Educational Testing Service* *Western Division, Los Angeles*

GUEST PARTICIPANTS

Dr. Ronald Koegler	*Research Psychiatrist* *University of California at Los Angeles* *Chairman, Center for Urban Development* *Mount Saint Mary's College* *Los Angeles Board Member* *American Montessori Association*
Dr. Clarence Gates	*Research Engineer* *Senior Member of Technical Staff* *Jet Propulsion Laboratory* *California Institute of Technology, Pasadena*
Dr. James Hansumaker	*Chairman, Department of Music Education* *University of Southern California, Los Angeles*
Dr. Juana De Laban	*Department of Dance* *University of California at Los Angeles* (Miss Laban carries on the theories and work in space and movement begun in Switzerland by her father, Rudolf De Laban. The Geodesic becomes a special setting for choreographic solution.)
Professor Oliver Andrews	*Sculptor* *Department of Art and Sculpture* *University of California at Los Angeles*
Alan Freeman	*Musical Director and Choreographer* *Presently on the staff of Los Angeles Music Center*
Margit Cronmueller Smith	*Orff-Schulwerk Teacher, Augusta, Maine*
Brigitte Warner	*Orff-Schulwerk Teacher, Hood College* *Frederick, Maryland*

ESEA TITLE III PROJECT SCHOOLS

ABC Unified School District, Dr. Murrell M. Miller, Superintendent

Ralph Kindig *Cultural Enrichment Field Worke*

Hawaiian Elementary School, Garland Dunkleberger, Principal

Jo Ann Minnis . . . . *Teacher, Kindergarten*

Willow Elementary School, Lawrence C. McClure, Principal

Lydia DeKay . . . . *Teacher, Grade Two*

Bellflower Christian School District, Harold Tiemans, Superintendent

Cynthia Roelofs *Music Specialist*

Artesia Christian School, Gilbert Bruxvoort, Principal

LaVerne Nance . . . . *Teacher, Grade Fou*
Shirley Notteboon . . . . *Teacher, Grade Fou*

Bellflower Unified School District, Dr. W. Norman Wampler, Superintendent

Dr. Charlotte Stevenson *Coordinator of Musi*

Bellflower High School, Thomas Wells, Principal

Marie Neary . . . . *Teacher, Educationally Handicapped*

Mayfair High School, Richard Oswald, Principal

Sally Poggi . . . . *Teacher, Girls Physical Educatio*

Esther Lindstrom Elementary School, Jack Reynolds, Principal

Shirley Johnson . . . . *Teacher, Grade Tw*
Virginia Thompson . . . . *Teacher, Grade Thre*
Mary Crowley . . . . *Teacher, Grade Fou*

Horace Mann Elementary School, Ralph Karr, Principal

Pauline Olson . . . . *Teacher, Grade On*
Barbara Bragg . . . . *Teacher, Grade Tw*
Alma Sinclair . . . . *Teacher, Grade Three*

Las Flores Elementary School, Andrew Smith, Principal

Eleanor Hornby . . . . *Teacher, Grade Thre*
Viola Westall . . . . *Teacher, Grade Fou*
Marilyn Russell . . . . *Teacher, Grade Five*

Ramona Elementary School, Jack Witt, Principal

Joyce Robinson . . . . *Teacher, Kindergarte*
Ruth Bulrice . . . . *Teacher, Grade Two*
Elma Beck . . . . *Teacher, Grade Five*

Compton City School District, Leonard Erickson, Superintendent

Prentiss Jo McMasters *Music Specialist*
Bettye Davis *Special Orff-Schulwerk Teacher*

El Segundo Elementary School, Richard Merrill, Principal

Arnette Cawthon . . . . *Teacher, Grade Five*
Versie Strong . . . . *Teacher, Grade Six*

Participants from Compton City School District's
on-going Orff-Schulwerk Program

Albert Norris . . . . *Principal, Charles Bursch School*
Dorothy Fleming . . . . *Teacher, Grade Five*

George Bell . . . . *Principal, Ralph Waldo Emerson School*
Ann Gary . . . . *Teacher, Grade One*

Downey Unified School District, Dr. Arnold Finch, Acting Superintendent

James Hess *Music Coordinator*
Hilda Schnebly *Music Coordinator*

Gauldin Elementary School, Gerald Adams, Principal

Gladys Roop . . . . *Teacher, Kindergarten*
Diane Roche . . . . *Teacher, Grade Three*

Unsworth Elementary School, Ferrill Ingham, Principal

Melba Krumme . . . . *Teacher, Kindergarten*

Paramount Unified School District, Wilson Bell, Superintendent

Glenn E. Starr *Music Coordinator*
James DeBolske *Music Specialist*

Collins Elementary School, Melvin Fuszard, Principal

Joan Shea . . . . *Teacher, Grade Two-Three*
Paul McCance . . . . *Teacher, Grade Six*

Hollydale Elementary School, Mary Lawson, Principal

Vernon Beard . . . . *Teacher, Educationally Handicapped*

California State College at Long Beach

Dr. Gerald Strang *Chairman*
Department of Music

Dr. Robert Anderson *Music Education*

Orff-Schulwerk for Teachers - Music 499, 2 Semester Units
Gertrud Orff and Martha Maybury Wampler
Instructors

THURSDAY, MAY 2, 1968

We dance round in a ring and suppose,
But the Secret sits in the middle and knows.

Robert Frost

8:00 a.m. Official Registration . . . . *Renaissance Room*

8:15 a.m. Welcome Continental Breakfast . . . . *Renaissance Room*

Hosts

Mr. and Mrs. Mack Perry
Peripole, Inc.
Far Rockaway, New York

Display area open in Renaissance Room for visitation

OPENING SESSION

9:00 a.m. General Meeting . . . . *Renaissance Room*

Welcome . . . . *Martha Maybury Wampler*
Dr. Charlotte Stevenson

"Participation and Improvisation" . . . . *Gertrud Orff*
With entire symposium delegation

9:30 a.m. "Can Innovation Be Taught?" . . . . *Dr. Ronald Koegler*

10:30 a.m. Open discussion with Dr. Koegler . . . *Dr. Robert Haas*
Moderator

11:00 a.m. VISIT DISPLAYS

Lunch on your own

AFTERNOON SESSION

1:00 p.m. General Meeting . . . . *Renaissance Room*

"Evaluation in Innovative Programs
J. Richard Harsh

2:00-3:35 Special Sessions . . . *"Children and Personal Creation"*

First Session Period *2:00 - 2:45 p.m.*

"Movement in Orff-Schulwerk" *Margit Cronmueller Smith*
Conference Room 2

"Children's Dramatics in Orff-Schulwerk" *Brigitte Warner*
Conference Room 10

"Contemporary Pedagogical Aspects of Orff-Schulwerk" *Gertrud Orff*
Martha Maybury Wampler
Renaissance Room

Second Session Period *2:50 - 3:35 p.m.*
Repeat of First Session Period

3:45-4:45 General Session . . . . *Renaissance Room*

"Developing Innovative Teacher Education"
Dr. James Hanshumaker

VISIT DISPLAYS

EVENING SESSION

Songs that break
And scatter
Out of the moon:
Rockets of joy
Dimmed too soon.

Langston Hughes

7:30 p.m. Program . . . . *Renaissance Room*

"Silver Lute Singers" *Lakewood High School*
Long Beach Unified School District

Willard Schmitt, Director

1. "Come Let Us Start a Joyful Song" *Hassler*
   with instruments
2. "Missa Secunda" *Hassler*
   - Kyrie
   - Gloria
   - Sanctus
3. A Set of Madrigals *English, French, Italian*
   with instruments
4. "Walking on the Green Grass" *Hennagin*
5. "San Sereni" *arr. Salli Terri*
   with instruments

8:00 p.m. "Innovation in Science and Music" . . *Dr. Clarence Gates*

Introduction . . . . *Dr. W. Norman Wampler*

FRIDAY, MAY 3, 1968

> Now the ears of my ears awake and
> Now the eyes of my eyes are opened.
> *e. e. cummings*

Orff-Schulwerk is a way of life. In the classroom it is the spark for catching sounds and experience in a process involving teacher and children as co-authors of a musico-poetic "thing".

You are invited, therefore, to come to each classroom demonstration during the Symposium with the ears of your ears and the eyes of your eyes.

Listen for words and sounds reflecting both ancient human themes as well as spontaneous response to immediate play. Look for the germ idea out of which fantasy and play spin their design. Feel for the search, fulfillment, and closure of the aesthetic experience in the process of play and composition.

8:00 a.m. Departure from hotel (Grand Street) by Bellflower Unified School District's busses for:

ORFF-SCHULWERK PROJECT TEACHING DEMONSTRATIONS

9:00-9:45

El Segundo School
Compton City School District
1450 West El Segundo Boulevard
Compton, California

First Grade . . . . *Emerson School*
Ann Gary, *Teacher*
Bettye Davis, *Orff-Schulwerk Specialist*

Fifth Grade . . . . *Bursch School*
Dorothy Fleming, *Teacher*
Bettye Davis, *Orff-Schulwerk Specialist*

Sixth Grade . . . . *El Segundo School*
Versie Strong, *Teacher*
Gertrud Orff, *Project Specialist*

10:15 a.m.

Mayfair Senior High School
Bellflower Unified School District
6000 North Woodruff Avenue
Lakewood, California

Coffee . . . . . . Mayfair Senior High School Cafeteria

Mayfair Senior High School Main Gymnasium

10:40 a.m. Girls Physical Education Class . . . *Mayfair Senior High*
Sally Poggi, *Teacher*
Gertrud Orff, *Project Specialist*
Mary Ann Erman, *Project Specialist*

11:00-11:45 Fourth Grades . . . . *Artesia Christian School*
Bellflower Christian School District
Shirley Notteboon, *Teacher*
LaVerne Nance, *Teacher*
Gertrud Orff, *Project Specialist*

12:00 M Luncheon

Bellflower Women's Club House
9402 East Oak St., Bellflower

Program

12:30 p.m. Fifth Grade . . . . *Ramona Elementary School*
Elma Beck, *Teacher*
Gertrud Orff, *Project Specialist*

Third Grade . . . . *Horace Mann Elementary School*
Alma Sinclair, *Teacher*
Gertrud Orff, *Project Specialist*

Business Meeting

1:00 p.m. Review and recommendations for NEWSLETTER OF ORFF-SCHULWERK IN THE UNITED STATES - Chairman, *Dr. Helen James*, Assistant Project Administrator, Los Angeles County Office, ESEA Title III.

AFTERNOON SESSION

2:00 p.m. Program

Ramona Elementary School
9351 East Laurel Ave.
Bellflower, California

Kindergarten . . . . *Ramona Elementary School*
Joyce Robinson, *Teacher*
Martha Maybury Wampler, *Project Specialist*

Third Grade . . . . *Gauldin Elementary School*
Downey Unified School District
Diane Roche, *Teacher*
Mary Ann Erman, *Project Specialist*

Fifth Grade . . . . *Las Flores Elementary School*
Marilyn Russell, *Teacher*
Mary Ann Erman, *Project Specialist*

3:15-4:00 Discussion Period . . . . *Chairman*
Arnold Burkhart
Dept. of Music Education
Ball State University
Muncie, Indiana

"What happened to the children as you observed the symposium's teaching demonstrations?"

"Are these factors unique to the Orff-Schulwerk experience?"

4:10 p.m. Busses depart from Ramona School for hotel

5:00 p.m. Arrive at Hotel

EVENING BANQUET and PROGRAM

Gather out of star-dust
  Earth-dust
    Cloud-dust
      Storm-dust
And splinters of hail,
One handful of dream-dust
  Not for sale.

Langston Hughes

7:00 p.m. Banquet . . . . *Renaissance Room*

Program

"Innovation in Space, Movement, and the Visual Arts"
Dr. Juana De Laban, *Choreographer*
University Studio Dancers

Professor Oliver Andrews, *Sculptor*

SATURDAY, MAY 4, 1968

Oh, there's not much sense,
Sitting on a fence,
All by yourself in the moonlight.
Children's Chant

8:00 a.m. Official Registration . . . . *Renaissance Room*

8:15 a.m. "Abschieds Kaffee" . . . . *Renaissance Room*

Hosts

Mr. Theodore Mix
Mr. Norman Goldberg
Magnamusic-Baton, Inc.
St. Louis, Missouri

9:00 a.m. General Session . . . . *Renaissance Room*

"Orff-Schulwerk Kaffee Kantata"
Group Improvisation

9:15 a.m. "Meet the Innovators" . . . . *Dr. Robert Haas*
Moderator

Panel

Dr. Koegler
Dr. Gates
Professor Andrews
Dr. Hanshumaker
Martha Maybury Wampler
Gertrud Orff
Margit Cronmueller Smith

The Panel engages in a review of the essential points made during the Symposium.

It seeks to focus on the nature of imagination and creativity and to recommend ways in which these powers should relate to educational goals.

Orff-Schulwerk is brought under examination as a pedagogical philosophy based on Orff's belief that there is something of the artist in every child. How well this philosophy relates to nurturing creativity is to be summarized.

10:15-11:40 Open Discussion . . . . *Dr. Haas*
Moderator

11:45 a.m. Luncheon . . . . *Music Room*

Business Meeting

12:30 p.m. "Next Steps for Orff-Schulwerk in the United States"
Martha Maybury Wampler, *Chairman*

PREMIERE THEATER

1:30 p.m. DER MOND by Carl Orff . . . . . *Renaissance Room*
(The Moon)

ALAN FREEMAN, director

Carl Orff's musical stage work is presented by Mr. Freeman in a unique production especially designed for the Second International Symposium.

AUF WIEDERSEHEN!

SYMPOSIUM INFORMATION

Registration and Tickets

Daily registration at every session location prior to that session.

Dr. Charlotte Stevenson, *Registration Chairman*

Special Tickets: Bus trip to Project Area Schools
Friday, May 3, 1968 8 a.m.
$2.00

Luncheon in Bellflower, Women's Club
Friday, May 3, 1968 12 noon
$2.00

Banquet at the Biltmore with Program
Friday, May 3, 1968 7 p.m.
$6.50 *Renaissance Room*

Luncheon at the Biltmore
Saturday, May 4, 1968 11:45 a.m.
$4.50 *Music Room*

Premiere Theater, DER MOND, Carl Orff
Biltmore Hotel
Saturday, May 4, 1968 1:30 p.m.
Donation, $1.00 *Renaissance Room*

Displays

Renaissance Room, Biltmore Hotel - Daily

PACE Project, E.S.E.A. Title III
Photographs and Material

"Creativity and Participation In Music Education"
Bellflower Unified School District

Exhibitors:

Magnamusic-Baton, Inc.
6394 Delmar Blvd.
St. Louis, Missouri 63130
Theodore Mix, Sharon, Connecticut
Norman Goldberg, St. Louis, Missouri

Peripole, Inc.
51-17 Rockaway Beach Blvd.
Far Rockaway, New York 11691
Mr. and Mrs. Mack Perry

Kelischek Workshop for Historical Instruments
386 Allendale Drive, S.E.
Atlanta, Georgia 30317
George Kelischek

SYMPOSIUM INFORMATION

Exhibitors:

Kitching Educational
Ludwig Drum Company
505 East Shawmut Ave.
LaGrange, Illinois 60525
Jim Sewrey
Glen Larson
F. K. Peppler

Photography

Pictures taken during the Symposium can be ordered from Mr. Neil Matheson, Audio-Visual Consultant, Bellflower Unified School District.

Packet No. 1:	Includes 10 7" x 5" black-white photos of children's classes seen Friday, May 3, in the Project Area teaching demonstrations. $5.00
Packet No. 2:	Includes 10 7" by 5" black-white photos selected from all three days. (All photos different from those in Packet No. 1) $5.00

Please send check or money order with your order directly to Mr. Matheson not later than May 15, 1968.

Closing Report

A closing report of the Orff-Schulwerk Project, titled "Creativity and Participation in Music Education" will be available from the U.S. Government Office of Health, Education, and Welfare following the June 30, 1968 ending date of the Project.

Inquiry should be directed to the Government by referring to:

Project Number,	257
Grant Number,	OEG 4-6-000257-0356-(056)
State,	California
Agency,	Bellflower Unified School District 16703 South Clark Avenue Bellflower, California 90706
Grant Period,	January 1966 through June 30, 1967 Extended, July 1, 1967 through June 30, 1968.

Martha Maybury Wampler
Project Director

CAN INNOVATION BE TAUGHT?

Dr. Ronald Doegler, M.D.
Research and Clinical Psychiatrist
University of California at Los Angeles

CAN CREATIVITY BE TAUGHT? I use the words Innovation and creativity inter-changeable. There are some difference, but I think they describe essentially the same qualities. When I ask, "Can Innovation be taught?", we can honestly answer either "yes" or "no". The answer is "yes" if we mean can groups of children be taught to be more creative, more innovative. The more important question and the one I am more concerned with in terms of teacher training is -- will it reach the average child? Can innovation be taught in terms of the general mass of children in schools? In other words, if we have a few people who can teach innovation to groups of children, (and we know there are people like that), can this information be transferred to other teachers? Obviously, the original few cannot go all over the country teaching all the children. When the few, train others, they transmit 90% of their ability. Do these people in turn transmit 70%? At what point in dilution can you no longer say, this is Orff-Schulwerk?

I think any social movement, and certainly Orff-Schulwerk is a social movement, has to think about this question. I have known people who fought many years to have a program accepted and were successful, but when they took a second look at what was accepted, they discovered that it was quite different from what they had had in mind originally. The name can be used without any great understanding of the principles. I realize that this is a mixed audience, and that only a small percentage are trained in Schulwerk, that some have general musical backgrounds, that some are administrators, and perhaps others have wandered in off the street because it looks warm in here and they need a place to sit down. You will all interpret Orff-Schulwerk according to your own needs and background, and may easily miss the basic concepts.

WHAT IS BASIC TO ORFF-SCHULWERK? Let me read a quotation from Margaret Murray. Those of you connected with Schulwerk will remember that she was responsible for one of the publications in English of the Orff-Schulwerk musical books. I quote from her description of a town in England called Diss. "Diss is a small market town and this school is very free in its approach to all subjects." (She is talking about a school and class in the town of Diss. "A timetable hardly exists and it is up to each class teacher to see that her children learn everything that they should learn, but how she does it is up to her. Where in some schools there might be stipulated that a teacher teach geography from 10-10:30 and history from 10:30-11:00, in this school the class might be studying New Zealand and just making some exciting discoveries about hot springs at the end of a half hour. They would not have to put down tools and switch over to History, but could carry on while the excitement was still there. This is a pattern of teaching that is rapidly gaining ground and you can see how well Schulwerk fits into this system. It can so easily become part of any subject where English or movement is involved." I wish that her optimism were justified, that this is a pattern that is really gaining ground.

CAN SCHULWERK BE TAUGHT IN A SCHOOL WHERE IT IS TAUGHT FROM 10-10:30 OR FROM 11-11:30? Can you start Schulwerk at a certain time and end it at a certain time. Can Schulwerk be effective in a procrastiary school? Procrustes was a legendary giant who used to way-lay travelers and take them to his castle where he had a special bed. This was not a Simmons or Beautyrest. This was a special bed that had a certain length to it and very few people fit it exactly. If they were too short he stretched them and if they were too long he lopped them off to fit. So procrustian means something that is rigid and which forces a customer to adjust to the system. This I think is a very apt description of education throughout this country and all other countries I am familiar with. There are, of course, exceptions and those exceptional schools get written up in the magazines, but this has little to do with what the average student encounters. So, can Schulwerk be called "Schulwerk" when it exists in a procrustian school? We'll come back to this.

The teacher who does not have a good feeling for New Math can hardly be thought of as being able to teach New Math. New Math is the popular name for a new creative type of mathematics that many school systems have adopted. They took regular arithmetic teachers, trained them for about five weeks, and said you are not to teach this creative form of mathematics. There was no acknowledgement that the New Math requires a complete new way of thinking. Now, certainly, many of these teachers have adapted to this quite well, but the majority are rather puzzled and only partially successful. Many really good programs fail because they are instituted in this rather rigid manner without any understanding of the difficulties involved.

Some of the problems in developing creativity or innovation in children were demonstrated to me and brought home to me in my experiences in Orff-Schulwerk. I think it was during 1966 or 1967 when I started making weekly 40 mile round-trips to Bellflower, California to study Schulwerk with Gertrud Orff, Martha Wampler and Marg. Cronmueller.

It was highly traumatic for me at first because I had no musical background. As a matter of fact, I was one of those who in the second grade was told by the music teacher just to move my lips when the class sang. It is funny how young children believe that the teachers knew everything. I really believed her and I moved my lips for many years. As a matter of fact, I still move my lips when forced to sing in groups. I think I've forgotten what my singing voice sounds like.

I really don't think that is the right approach for developing a feel for music in children. I think that my music teachers felt that the performance was the thing. They were interested in putting something on for the parents rather than developing something within the child. In spite of my feeling of musical inferiority I realized that there was something important to be learned in Orff-Schulwerk.

I think I received both personal and professional benefits from my Schulwerk experiences. Personally, I became interested enough to go on with some work on the recorder and English pipe and professionally I could see that Carl Orff had been trying to solve some problems that I was interested in and for which I had sought solutions in Montessorri education with some partial success. Both Schulwerk and Montessorri recognized the need to stimulate the creative potential of the young child. I see many two year old children and I am always quite impressed with their abilities to be innovative. I also see too many five, six or seven year old children who have lost much of their creative urge. It is important that we provide young children with an atmosphere in which they can continue to be creative and innovative. I do not believe that we succeed in doing this for most children, and I am continually searching for new ways to provide this creative learning environment. I know you also are searching by your presence here today. We are all searching for the best way to stimulate this creativity in children.

Of course, the problem is -- WHO IS GOING TO DO THIS? What kind of people take Orff-Schulwerk training? There are a few peculiar individuals like myself who wander into it for unique reasons but most interested students have some connection with music. Frequently they are music teachers. Perhaps their supervisor told them to enroll, but ordinarily they are volunteering because of their interest in Schulwerk. They are a little different from the average music teacher.

I think the usual approach to music is rather rigid and static. It does not stimulate creativity and quite often is rather frustrating to the child or to the adult and tends to give them a sense of failure. Like most education, music education forces the child to adjust to the system.

ORFF-SCHULWERK IS EXACTLY THE OPPOSITE. It emphasizes participation and tries to give the children a feeling of success. It is a cool system which involves teacher and child in a mutual effort. It is a far cry from the note learning and technique of traditional music education, which may precede by ten or more years the actual creation of music. In Schulwerk the child creates from the very first instant.

From the beginning the child is made to feel he can be creative. Carl Orff adapted the music method to the child. He created a series of instruments and used a pentatonic scale to encourage success. Of course the fact that a person who is a great composer took the time and the interest to program a series of musical experiences for children is a unique characteristic of Orff-Schulwerk.

My observation of fellow-students in the Schulwerk classes showed that there were varied amounts of success in "re-treading" the students. In re-treading one takes an old tire carcass and puts new rubber on it. Sometimes the retreaded tire is comparable to a new tire and sometimes not. It isn't the same as producing a completely new product however. You can't say, on one hand, "It is very important that children start at a young age," and, on the other hand say, "we can take an adult and make him very creative". The two statements contradict one another. Obviously there is some advantage to starting young. You and I are not young in the sense that we are not three or four years old. We may feel young in spirit and some of us may really and truly be creative, but the kind of thing that is going to happen to us in Schulwerk is not the same as will happen to the child. Yet we are the ones who are supposed to teach the child. So there really is a great deal of difficulty here. We have to recognize it. It is a severe problem in Orff-Schulwerk because the Schulwerk teacher must be dramatic and "loose". If the teacher feels uncomfortable every time he stands up to do something musically or act out a poetic thought, he has a real deficit.

Not only the teacher, but also the school must be "loose", (flexible) Think how flexible the school is that Margaret Murray described in the quotation I read earlier. A timetable hardly exists and it is up to each class teacher to see that her children learn everything they should learn, but how she does it is up to her." Schulwerk can so easily become a natural part of any subject where language and movement are involved. Now, the question which I again ask, is it truly Schulwerk when Schulwerk starts at a specific time and ends at a specific time?

Dewey said, "It may perhaps be said that to train teachers in the right principles the wrong way is an improvement over teachers-training that is wrong in both respects. But it is not much of an improvement." To alter Dewey's statement slightly it may perhaps be said that to educate children in the right principles the wrong way is an improvement over education that is wrong in both respects but it is not much of an improvement. To use Orff-Schulwerk in the wrong way may perhaps be an improvement over not using it at all, but it is not much of an improvement. We shouldn't kid ourselves that it is.

My experience with Orff-Schulwerk has confirmed my earlier impressions about the creativity problem, about the innovation problem. Educational creativity should be part of a totally creative approach to the child. I am suspicious of the understanding of the teacher, principal or administrator who is enthusiastic about Orff-Schulwerk or Montessori or a flexible mathematic program and assigns a place for it in the rigid curriculum. They just don't get the idea. They just don't get the big picture.

WE MUST ACCEPT NOTHING LESS THAN A CREATIVE CURRICULUM. Schulwerk teachers, when they go out into public schools, must understand that they are not really successful until the school itself has a flexible curriculum, until Schulwerk can appear whenever the child is ready for it during the day, not just at a certain time.

Let me go back and discuss creative thinking in relation to some terms I use. Creative maturity is the ultimate goal we seek in the development of creative abilities in children. This is what we are trying to accomplish with programmed learning and cool teaching. Cool teaching is involved teaching and this is not based on the usual use of "cool" to mean "great" or "groovy", but on Marshall McLuhan's use of "cool". He uses it almost as a synonym for involved. The cool teacher involves children in learning, the hot teacher gives a lecture. One of the problems inherent in my presentation here today is that it is by nature "hot"; I am talking to you and you are sitting there or writing notes. I don't know what you are writing, possibly writing letters or doodling. McLuhan himself, of course, writes many books in which he says that reading is passe, so it is evident that we can't avoid these contradictions. But coolness means involvement, participation. Orff is cool because children are involved. They don't sit there and get a musical lesson. They participate. I think persons who develops creative programs understand this. They may understand this principle intuitively, instead of thinking it out, but they do understand it.

The major goal of education should be a development of a style of thinking which is inner-motivated, independent, and creative. It is difficult to conceive of creative thinking being produced by a person who is not an independent and inner-motivated thinker. The cool teacher, that is one who stimulates a class rather than dominates it, permits and encourages a child to develop creativity and innovation.

What is it? What is creativity? What is the advantage of creativity? It has so many different meanings you can us it indiscriminatingly and suit your own purposes. I really don't know what it is, or if it really has any real usefulness as a word. Since it can be interpreted so many different ways it is possible to develop non-creative, non-innovative programs and call them creative. What is it? I do think there is an urge within us to create, to make something new, different, and sweat a little. (Mentally, at least,) while doing it. There has to be a certain amount of work connected with it. Creativity or innovation is not the same as intelligence, especially for individuals with intelligence in the superior range. There is some association of intelligence with the ability to create or innovate up to I.Q. levels of 120 or 125. It isn't a close relationship, but in general the brighter children tend to be more creative. However, above this level there appears to be no association of I.Q. with creativity.

Unfortunately our schools are oriented to training children rather than encouraging children in a broader, cooler sense. The hot teacher knows the answer when she asks the question. And, the cool, creative child who keeps replying with variant answers is apt to be viewed as a problem. In truth, this child may be looking beyond the problem in a creative manner. Schools claim they do not have time, money, or facilities to deal with the creative child. This is pure rationalization. This reasoning assumes that individualized instruction is not possible. It is also anarchronistic thinking, as though the chief role of the schools was teaching, reading and writing to frontier children. Perhaps that was the case before 1900. Perhaps that is now the situation in many developing nations. It is not appropriate for most present day cultures.

In a sense, children are better off in a traditional public school rather than in a special school which pretends to foster creativity. In a traditional school there is no confusion and the message is clear. Creativity is not permitted here. The child gets the message and confines his creative efforts to time when he is not in school. The special school, in this instance a university laboratory school, confuses the child and his parents by emphasizing the school's interest increativity. Actually the school is just as hot and rigid as the more traditional school. The more sophisticated ridigity of the special private school is dangerous. It deceives the staff into thinking that they are encouraging creativity. The situation is partly caused by failure to understand the development of creativity and the goals of creativity.

Alfred North Whitehead, emphasizes the need to specifically try to teach creative thinking throughout the school, in "The Aims of Education". The appreciation of the structure of ideas is that side of a cultured mind which can only grow under the influence of a special study. I mean that eye the whole chessboard, for the bearing of one set of ideas on another. Nothing but a special study can give any appreciation for the exact formulation of general ideas, for their relations when formulated, for their service in the comprehension of life. A mind so disciplined should be both more abstract and more concrete. It has been trained in the comprehension of abstract thought and in the analysis of facts."

I think Orff can only truly exist in schools which think in terms of overall goals for the child, which emphasizes the development of independent thinking, which uses specific curriculum as a stimulus and not an endpoint.

WHAT ARE THE CHARACTERISTICS OF A CREATIVELY MATURE CHILD?

(1) He works independently. Discovery is a very personal thing. Although much is heard about teamwork in scientific research, the creative work originates with individuals. Children often prefer to work in groups but the creatively oriented child can also work very well without help from the teacher or other children.

(2) He may see unexpected answers or refuses to accept the stated answers. If you find you are irritated because a child wants to do something in a different way and thus interruptes your planned lesson, it may be that you really don't understand what Orff-Schulwerk is all about.

(3) The creative child arrives at answers in unexpected ways. Traditionally teachers have emphasized that the "method" is more important than the answer. This has penalized the child who creatively arrives at the answer in another way.

(4) He enjoys being assigned to problems and being permitted to find his own way to the solution.

(5) He has a well developed sense of humor. It appears that more people doing research on creativity are realizing that a sense of humor is quite characteristic of the creative child. They have found that a sense of humor may predict academic achievement, since a combination of high creativity, intelligence, and humor with low achievement is almost non existent. In many classrooms, humor only appears as a disruptive influence and the tendency is to regard humor as frivolous. Some teachers have seemed bewildered when I have suggested that humor is an important part of the learning process. Schulwerk will include a lot of humor if done properly. Much of the poetry used in Schulwerk songs includes a play on words; children understand and enjoy this.

I would apply this to all kinds of subject matter from history to cooking to English to physical education. Children need thinking practice, not memorization practice. Call it intuition or creativity or what you will, it can be developed if teachers approach it (dare I say) "creatively".

Can creativity be taught? Can intuition be taught? I purposely discussed the question in relation to education as a whole -- not merely in terms of Orff-Schulwerk because it is necessary to think in broader terms. A teacher working with a flexible Schulwerk approach is still living in a rigid society and she has to be aware of that. An Orff-Schulwerk teacher who does not concern herself with the whole educational process in her school or beyond the school is not a true teacher and her work will be fruitless. A good program cannot survive in a bad school. It will be devoured, nibbled at, and destroyed, for a rigid school cannot tolerate a "creative" program in its midst. Either the school must change or the Schulwerk program must change. So far, it is the schools have not changed.

HOW CAN WE TRAIN LARGE NUMBERS OF NON-CREATIVE ADULTS TO TEACH INNOVATION TO CHILDREN? If Orff-Schulwerk suddenly became quite popular, as it is already showing some signs of becoming, would the demand for teachers lower the quality of the product? (I hope you are not waiting for an answer to all these questions I ask you). How diluted can Orff-Schulwerk be and still be validly called Schulwerk? And finally, I think we should all ask ourselves, am I seeking innovation constantly? Can I accept innovation in others? Do I realize that when I lecture to the class I am destroying innovation; when I dominate the class in any way I am destroying innovation. I believe that if we constantly ask questions like these, if we delight in questions and accept all answers (and accept no answers), if we realize there are no answers (only a constant search), then we are teaching innovation to all we come in contact with -- in our music and everything we do. You may have rightly guessed that I am not optimistic but I am at least withholding final judgment about large scale teaching of innovation. We do have an individual responsibility to make our contribution, however insignificant, to solving the larger problem. I can think of no greater satisfaction than to know that in your lifetime you have released in one child the magic of his creative spirit.

There are many practical reasons for emphasizing the development of creativity and innovation. Most of my recent students have been teachers working in urban areas. They deal with children from the lowest income families of the city, children who often have cultural and language handicaps. Yet they find the task is made infinitely easier by emphasizing the development of creative learning.

Let me talk very briefly about another concept which is new and not widely known. It is called ressentiment - how not to develop creativity among children. Ressentiment occurs when a child or adult accepts his failure and scorns creativity and independence. A study by Carl Nordstrom and Edgar Friedenberg (Society's Children) confirms that high schools foster conformity and tend to suppress self-realization and enthusiasm. This is important. Here you are attempting to work creatively with your Orff-Schulwerk (or whatever) in some corner in a school that is basically trying to do everything it can to suppress creativity. You wonder why you're not getting anywhere. Children are only with one teacher for a brief time. Schulwerk may be very appealing to them but they are getting such opposite views in other classes that your work may become almost impossible.

Pre-schools foster ressentiment even when (perhaps especially when), they emphasize play and socialization. This may seem like a strange statement, but there is nothing more coercive than the forced play in the forced social grouping of the traditional nursery school. Children of three, four, and five need intellectual stimulation in order to continue to develop creatively. But this kind of stimulation is not usually provided.

In all creative accomplishments there is at least some small intuitive operation occurring. There is one small "leap forward" to the solution with an apparent lack of objective evidence to justify the leap. It is important that teachers recognize that intuition and creativity are closely allied, perhaps different names for similar processes. I know that I would use them interchangeably if I were not afraid that intuition would be misunderstood because of its popular mis-use. In the classroom it is important that teachers do not allow the pressure of time to influence them to present the student with rules for thinking. Allow the student to work out the rules for himself. This is the basis of New Math and certainly the basis for Orff-Schulwerk.

INNOVATION IN SCIENCE AND MUSIC

Dr. Clarence Gates
Head, Research Technical Division
Jet-Propulsion Laboratory
California Institute of Technology
Pasadena, California

To a scientist who went to grade school in the Midwest in the 1930's, the very first impression of the Orff-Schulwerk system was one of disorder.

After perservering through this initial reaction, my next impression was of motion and action and mobility -- the idea of motion, motivated by, and, in turn, motivating the music. My final and, perhaps, most lasting impression was that of involvement -- the rather complete involvement, absorption, or full commitment of the child in an activity which somehow was both highly individualistic, and yet, at the same time, a group activity, in which the child could express himself.

This picture was fascinating to a scientist, who would be interested in how this phenomenon -- mobility and involvement -- might be related to science and technology.

Now science---particularly the physical sciences such as physics and chemistry--is usually regarded as orderly, tidy and logical. In a sense, the business of science is to create order out of chaos.

But there is much in science which is disorderly as, for example, the scientists themselves, who as people are no more orderly or logical than musicians or plumbers. But the image presented by Orff-Schulwerk--that of mobility and involvement--seems to be redolent of something in science--that remained tantalizingly beyond my conscious awareness until I suddenly realized what it was, namely, the creative process in science. In other words, the creative scientist is involved.

Considerable research has been carried out on creative men and the creative process in science, probably because we would like to know how to select and train future scientists. Our most typical scientist is unusually open to experience. He is extremely curious. Disorder does not dismay him, but he does like to be able to resolve it. He prefers complexity. He is independent in judgment, thought, and action, and is willing to take a risk providing that more than chance is involved and that people are not. This may lead him to unconventional behavior as well as to originality and unconventionality. He will not accept authority on its own terms. He will not be preferred by his teachers or by his peers, and sanctions are frequently invoked against him. Finally, he is capable of great discipline and perserverance, and tends to be rather dominant.

So much for the creative scientist. Let us return to the creative process, which also displays a pattern of mobility and involvement. Scientific discovery grows out of movement. Many blind alleys are explored for every successful avenue. Frequently the discovery is something entirely different from what had originally been sought.

My initial impressions of Orff-Schulwerk brought to mind my own education. Predominantly a technical education, it was as good as the schools had to offer at the time. But I have often felt that it could have been a great deal better. It was frequently dull, contained much material without interest or usefulness, and it was presented in a stereotyped, rote manner. In short, I as a student, wasn't involved. I would think, then, that the basic concepts of the Orff-Schulwerk system could be applied to broad areas of education, including, particularly, science and technology.

Of course, there have been recent improvements in science education, and these improvements are very suggestive of the Orff-Schulwerk ideas. One of these improvements in science and engineering education is the synthetic approach. Synthetic here refers not to artificial, but to synthesis, that is putting things together, as distinguished from the traditional analytic method in which everything is taken apart.

Let me turn now to the question of innovation in science. Of course, creativity and innovation are not at all the same thing, although they are usually inextricable intertwined. Innovation is the acceptance of a new idea by someone else.

At this point in time, innovation and change are the norm. We are so accustomed to change that we take it for granted; almost every measurable characteristic of our life is changing. We regard this as natural and normal. But this may not be the case at all. Just a few hundred years ago, change was the exception rather than the norm.

Another misconception about innovation is that change, at least beneficial change, should eagerly be accepted by "right thinking people". Unfortunately, this is not always the case. Let me give you an example from my own field. A research laboratory (and I would like to exclude my own laboratory), the Jet Propulsion Laboratory, for obvious reasons)--is in effect dedicated to innovation. The purpose of the laboratory is to innovate--to discover new scientific principles and applications. The curious fact is that the laboratory, particularly if it is fairly mature, may, in fact, strongly resist innovation. For example, the laboratory will, typically, have grown around some field of research, say, in nuclear physics. As time passes by, the research scientists will tend to move into administrative positions, and simulatneously the character of the research field will change as well. For example, the original mission of the laboratory may become stagnant--worked out so to speak--and fertile areas of research may lie elsewhere. Or perhaps new approaches, new methods are required in the field of original interest.

These changes will be resisted. They threaten the stability of the organization. Departments may have to be abolished and others created, and this will be opposed. Also, the scientist turned administrator may feel uncomfortable or even incompetent to manage the new kind of work, and thus his very job is threatened, which he will resist.

On the contrary, the power of innovation can be most impressive.

Innovation is not the exclusive domain of the expert. The inventor of the pneumatic tire was a veterinary. The man who invented automatic telephone dialing was an undertaker. The Xerox machine was invented by a lawyer. And Kodachrome was invented by two musicians. (This is an interesting story. Their names were Godowsky and Mannes. The work was done in the 1920's. They actually experimented in their hotel rooms while they were on concert tour).

The exploration of space--a great innovative endeavor--is probably the largest single peaceful activity man has yet undertaken. At its peak, the space program involved over half a million men.

In examining the creative and innovative character of the space program, it is difficult to treat the program on a broad scale. Creativity, after all, is a highly individual matter. And when you examine these individual efforts, the same pattern of involvement and disorder emerges.

Again, creativity derives from disorder, perhaps because creation requires an attack on the established, orderly structure. Science seeks order, and at any one time science has an explanation for everything. To create, one must tear down some part of this old order, and replace it with a new one. This destructive-constructive process involves a great deal of trial and error, groping and fumbling, false starts, etc. -- in short, a disorderly process.

But in the main, science and music--the kind one hears in the concert hall--have travelled on parallel but different courses. These two courses appear to be very different indeed. If you attend a concert or a recital, the chances are that most of the music you hear will be at least 100 years old, and a good share of it will be 150 years old. On the other hand, if you were to attend a meeting of physicists or biologists, all of the work that you would hear would have been done within the last few years, and it is unlikely that work more than 10 years old would be even referred to. There have been times in history when it was quite the other way around. For example, in 1800 most of the music you would have heard in the concert hall would have been relatively recent, and in science, recall that Aristotle was regarded as the greatest scientist of all time until the Renaissance and his work was reversed by the so-called scientists of the day.

Also, you may point out that the 20th Century has seen more innovation in music than any other comparable time in history, and the great quantities of first-rate music are being written. We have Bartok, Stravinsky and electronic music.

Let me say by way of rebuttal that the 20th Century has mainly been a time of musical experimentation rather than musical innovation, and that, in fact, there has been very little innovation in the 20th Century, in the sense of changing the music which is played in the concert hall and appreciated and enjoyed by the public. My own view, again as an amateur, is that the innovation is yet to come, that it will come, but that its form will be something that we do not yet expect or understand.

As viewed by a scientist, the basic question in music is why it pleases us. Why do certain combinations of sounds give us pleasure? What is there about the music of Beethoven that enables us to recognize it after having heard only one or two measures?

The questions seem to involve the most abstract values in musical aesthetics, and yet they will be solved someday by science and technology, because music is basically mathematical in character.

In the near future we are saved from this desecration, as it were, by the fact that computers of sufficient power do not yet exist. We would need a computer something like a million to a billion times more powerful than that now exist in order to be able to carry out this analysis. I do not know when such computers will become available. It might be 20 years from now, it might be 50 years from now. But it is inevitable that they will become available at some time in the future, and when this occurs, I believe that a revolution will take place in music.

We should not fear this revolution because, in fact, its effect will only be to add greater understanding to music. I know of no instance in which greater understanding of an art form has diminished one's appreciation of it.

Please note that we are not suggesting that the computer will be composing music, but that it will bring about a greater understanding of music, but this in itself is not very important. The important point is that the increased understanding will be a motivating force for innovation.

INNOVATION IN THE EDUCATION OF MUSIC TEACHERS

Dr. James Hanshumaker, Chairman
Department of Music Education
University of Southern California,
Los Angeles, California

If we believe, with Webster, that innovation is "A Change in the Way of Doing things", then American music education and the education of American music teachers reflects a history of innovation. It is difficult, it not impossible, to separate innovation in the education of teachers from the innovations in practice in American school music. This afternoon I would like to review with you some innovations of the past, a few of the innovations of our own time, and to project some innovations of the future.

When Lowell Mason made his decision to teach music in the schools of Boston without compensation in 1837, innovation in school music was born, and by 1838, when the Boston School Board made its decision to include music in the curriculum for all public school children, innovation in music teacher education became a necessity. The idea that all children would have instruction was a major innovation, and resulted in the fact that adequately prepared teachers of music would have to be provided to make this decision a reality. Although instruction was limited to singing and note reading, the realization that the art of music is an important part of education provided the foundation for the evolution in innovation to follow.

With the founding of the Boston Music Academy, innovation in music teacher education really began since its primary purpose was to prepare teachers for public school music.

At the end of the fifth decade of the Twentieth Century, the scientific race for survival began in earnest. With the advent of the space age, grave criticism was heaped upon the schools. Typical of the critics was Hyman Rickover, who by reason of scientific achievement, automatically became an expert in educational matters. Rickover's major criticism was that the school curriculum was geared toward life adjustment and not toward academic achievement. In his estimation, too much time was spent on educational frills, including music. As a result of fear, school boards across the United States began an agonizing reappraisal of curriculum and the use of available time. With the help of federal funds, science and related disciplines were placed in disproportionate positions of dominance in school curricula. The arts and humanities were placed in subservient positions. Music teachers, along with others, found it necessary to "justify" the place of the art in school curricula. Instrumental or extra-musical values, used so often in the past no longer sufficed. Innovation appeared in the form of attempts to make the arts, including music, academically respectable. Although under unhappy circumstances, music teachers were forced to consider musical learning in ways other than mere skill development. With the help of Bloom and others, musical learning was classified, and curricula were developed which included cognative and affective learning, as well as psycho-motor development. This, along with continued concern for the student who is not a performer, has made innovation in philosophy and objectives a vital factor in the preparation of teachers for the present.

CURRENT INNOVATIONS

As past innovation were directly related to the state of society, so are innovations of the present. A major innovation in current teacher education reflects increased awareness of influences beyond the North American continent. The Symposium we are attending today is one manifestation of this increased awareness. The work of Orff, along with that of Suzuki and Kodaly, is exerting great influence on teacher education in music. Related innovations in teacher preparation can be found throughout the United States.

Realization that there is too much to be taught and too little time to teach it has caused another re-thinking of objectives and a structuring of musical learning. Helping children to understand the nature of the structure of music is a major innovation in teacher education of our time. If music is to survive in our schools, teachers must come to understand and to accept this innovation.

Preparation for the utilization of teaching technology is an important current innovation, since time is the most important factor influencing education in all fields today.

Because of the importance of time, teachers are currently being prepared to utilize time more efficiently and to organize time in less traditional ways.

The affluence of society, its highly mobile character, increase in leisure time, longer life span, and vastly improved methods of communication are all causing innovation in matters of curriculum and increased concern for the effect of music on a society with too much money, too much time, and too little human value.

With the realization that creativity is a valuable asset which can be stifled or developed, innovations in music teacher education are being sought and tried which we hope will prepare the profession to deal more effectively with human potential.

For the first time, the idea that others in the field of music may have important contributions to make in the preparation of music teachers is being widely accepted. Countless innovations in instruction in theory, composition, performance, music history, and in method are the results of increased mutual respect and cooperation. Innovative, too, is the realization that well-prepared teachers of music cannot face the complex problems of the modern world with a standard four-year college education.

Perhaps the single most important and far-reaching innovation of all is concerned with the basic nature of art and of music; that is, the aesthetic nature of music. Increasingly, music teachers are being prepared to understand, to organize experience, and to teach so that aesthetic and thus artistic values at long last become the primary and overall goals of music education.

FUTURE INNOVATIONS

Having consulted my crystal ball, checked carefully with my astrologer, and called upon the Gods of Mercy, I am now willing to predict some innovations in music teacher education in the future.

Increasing concern for early childhood education on the one hand and continuing or adult education on the other will make it necessary for future music teachers to either broaden their horizons still further or to develop specializations in these areas.

Contemporary dependance and involvement of the arts with one another will make it necessary for future teachers to have far broader backgrounds in all the arts than we now provide.

As leisure time increases, education will be less concerned with work orientation and more concerned with providing pleasant and emotionally healthy ways of utilizing leisure time. Music teachers will be in greater demand than ever before but must be prepared to deal with students avocationally rather than vocationally.

Large ensembles may become secondary in importance to education in solo or chamber music performance which provides far greater opportunity for individual development and continued participation when formal schooling ends. Teachers will have to be prepared.

As the self-contained classroom comes to a well-deserved but agonizing end, arts specialists will have to provided. Future music teachers will have to be prepared with broad specializations in both art and music.

Technology and programs of self-instruction will become increasingly prevalent and music teachers will have to be prepared to utilize both if goals are to be achieved.

The dichotomy between "popular" and so-called "classical" music will disappear and teachers will have to be prepared to deal with music in all its forms.

Music of other cultures will assume increasing interest and importance and music teachers will have to understand systems of notation and composition as well as instruments which are not widely known today.

Music teachers will have to be prepared to deal with continuous and rapidly developing ways of organizing sound. Calling middle-period Stravinsky contemporary will no longer do.

What is the role of the university in the preparation of music teachers? To my way of thinking, it is to provide a laboratory of the best practices to be found in school music teaching. It must seek and promote the most artistic and the most efficient means for development of the musical aesthetic. The university must provide a forum for new ideas where they can be examined and tested impartially and left to stand or fail on their own merit. An important role of the university in teacher preparation is that of the critic -- to prod and question and thus to encourage and promote the best most logical means to a musical education.

Before concluding, may I raise just one question which has such a great effect on school music today and on the education of music teachers in our pragmatic, scientifically oriented, instrumental society? The question: Of what use is music and how do we justify it? The answer: From the pen of Ralph Vaughan Williams . . . "Why do we make music? There can be no doubt that at certain emotional moments most people want to make particular kinds of noises. Indeed, we may say with Carlyle that if we search deep enough there is music everywhere. But why? Neither I, nor anyone else, has been able to solve that problem. But one thing we can be certain of: We do not compose, sing, or play music for any useful purpose. It is not so with the other arts; Milton had to use the medium of words whether he was writing Paradise Lost or making out his laundry list; Velasquez had to use paint both for his Venus and to cover up the dirty marks on his front door. But music is just music, and that is, to my mind, its great glory. How, then, do I justify music? There is no need to justify it; it is its own justification; that is all I know and all I need to know."[1]

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[1] Ralph Vaughn Williams, The Making of Music (Ithaca, New York: Cornell University Press, 1955), p.1.

DANCE AND ITS VISUAL DIMENSIONS

Dr. Juana de Laban
Professor, Dance Department
University of California at Los Angeles

Dance concerns man in space as an aesthetic consideration. The individual and his body generally are viewed as a realistic consideration and so the reality of the dancer is inseparable from the space which surrounds him -- the space creates a place for the dance. The world of the dancer is to make space and body move and give it concrete meaning. The dancer occupies an empty space and transforms it into a particular place alive with his dancing. The body establishes its own laws for moving in space according to: directions, cutting across space, circling, winding paths, spiraling banked approaches, and many others. We depend upon body parts for specific interpretation. We use them in symbolic manner: the hands form a star, the folded arms a sign of the infinite. Geometric lines and figures in space assume a meaning and hence reveal content by the manner in which the movement is executed.

Rudolf von Laban, conceived the study of "Harmony in Space" for the dancer. To further this study he devised the use of the Icosahedron as a modular shape into which the dancer enters and executes his movement. The icosahedron is a twenty sided structure of equilateral triangles used to compose different movement phrases. From the experimentation of movement in the icosahedric space a movement vocabulary and theory evolved, The Harmony of Space. Following years of research, Laban concluded that man is constructed to move naturally in certain directions. Individuals indicate a preference for moving in a certain manner due to personal body structure such as the size of the rib-cage, carriage of shoulder blades, the pelvic alignment, etc.

According to Rudolf von Laban the harmony of space study falls into two parts: one termed Choreutics is the exploration of the form of movement which eventually results in a dance. The other termed Eukinetics is the element of the style of movement which the individual dancer develops. The elusive structure of form and style developed by the dancer as his body moves through space, is a theme aesthetics pondered over the years.

The plasticity of movement in space creates an image through the collaboration of the creative thought process and kinesthetic awareness. The dancer increases his capacity to execute movement thereby discovering unknown possibilities for concrete expression. This freedom of expression in Choreutics and Eukinetics gives the dance its visual dimensions.

The dancer, Sybil Shearer, works along similar lines and has created images from paintings, from music, and from sculpture, in order to convey new "shapes and forms" in her choreography. She makes her statement through movement and forms, which when perceived in visible and audible rhythm creates a new kind of dance content. It is no longer the typical dance story, but a dynamic movement experience.

Art is the mastery over chaos. Art of the dance is the mastery of ordered movement selected and translated into a pure vision of appearance. The dancer rather than thinking out a dance story must command and unlimited movement vocabulary so that he can create a dance out of his dynamic movement experience. A dance has functional organization and with the aid of the Icosahedron - its space harmony laws and rules - Laban invented a new approach. Selections for the demonstration to follow stressspatial awareness and a range of rhythmic and dynamic movement principles in the Icosahedron.

Betty Woodsmall and Gary Bates will demonstrate movement and touch upon the basic considerations of space harmony. First, the dancer and his Kinesphere - the space which surrounds him and which he retains regardless of his locomotion through the larger space. We call the kinasphere the space formed by the natural position of the body facing directly front, with the arms and legs in complete extension as seen standing in the center of the Icosahedron. The interconnection between the body and the farthest points of the Icosahedron create the dimensions in length, depth, and breadth. Using these opposite poles the basic orientation for movement becomes evident. The center of the kinesphere is the axis where the dimensions meet the directions. The basic directions relate to the verticle and the horizontal similar to the known breath, depth and width. The two dancers demonstrate singly and dually to illustrate qualities, meaning, relationships, etc.

Height is attained when you elevate from the natural position. Additionally for height we can hop, leap, and jump. Another example reaching from high to low or directly down without passing over an imaginary line, so the line pulls you directly downward. All directional movements are executed from right to right, or right to left, left to left, left to right, maintaining a frontal view so that the side directions are also clearly visible. Then the forward and backward directions follow. These basic six directions are familiar because they are universally used and the dancers begin with this orientation in space.

Traditionally performers face the audience. However the dancer may take liberties and face elsewhere for his particular space orientation in a dance. Any natural concept of space surrounds us with six planes: above, front, right, left, below and back. Where three planes converge are points from which we establish the diagonals: right-forward-high, left-low-back, left-forward-high, right-low-back, etc. Ideally the axis goes directly through the center of the dancers body. All the above demonstrations portray attitudes which influence the rhythmic and dynamic execution of movement.

The importance of levels for movement are familiar, but unlike everyday life, dancers create levels. A combination movement phrase will demonstrate the high level, now both dancers together high, then Gary moves to medium and low level, while Betty lowers to the medium level, this sequence can suggest a beginning for a dance. Seeing the rhythm and quality of the movement phrase it must be realized that it can be extended in limitless other ways.

Next the lines between the dimensions and the diagonals the diameters are seen. These lines which cut across can be described as flat, steep and flowing. Harmony in space emphasizes the anatomical potentialities of the body as a very fundamental concept. The movement potential of the body is used as a device, a teaching method, to further extend movement and it might be called a "historical study of the body". With these basic movement forms we create a structure for dancing.

Following the example of the kinesphere we envision now the Dynamosphere. The dancer and his kinesphere move into the larger space; this space in which dynamic stress takes place is called the dynamosphere. The inter-connection of time, force, the intensity, controlled intention and weight will be illustrated. Modern dance and ballet both make use of the dynamosphere. Betty demonstrates a modern dance movement; slashing, Gary illustrates the Fouette in terms of the ballet. Gliding in modern dance compares with glisse in ballet. The quality of the movement is smooth and direct, no matter what the technique, sustained in time, and light in force for gliding and glisse. While there is a contrast in the beating movement in modern dance to the battu in the ballet, the movement process is basically similar.

It is evident that size plays a role in the expressive quality of movement when considered in time and force. Betty inside the icosahedron shows size in large and small movement, Gary outside the icosahedron extends movement into infinite space. Betty is staying in her space. When the movement is boundless as Gary demonstrates he seems to pierce through space. The viewer as well as the dancer is released from the limitation of the space. These dynamic movement explorations trigger ideas for a dance sequence.

Now we consider the path of a movement in space. Gary tries to work with shape and the mood of movement using a contracting or gathering movement which often suggests a "closing in" feeling. The rhythmic flow and accent further enhances a mood quality. The next movement phrase exemplifies just the opposite; a releasing or scattering kind which generally "opens out". The bodily attitude can be centrifugal or have the effect of launching into space. It is a free flow movement. A contracting movement is directed toward the center of the body, while a scattering movement is directed towards the periphery of space. You observe the contrast between controlled and free movement, as well as the force expended through time, which gradually builds an intensity in the body necessitating an ultimate release.

Muscular trace-forms or gesture lines provide movement counterpoints; for instance a particular limb or a part of the body is selected for action to illustrate a phrase, so that alternate parts of the body respond to the demands of the muscles. It is apparent that these movements create their own mood, their own feeling, and their own content. With sufficient practice in the icosahedron the young dancer eventually achieves "muscle memory" enabling him to maintain this acquired technique without relying on the icosahedron.

A different attack for movement training is the use of movement scales in the icosahedron, devised by Rudolf von Laban to make the body responsive, flexible, controlled, and harmonious for the complex dance needs of a performer. This can be compared to the learning of music scales for dexterity and skill of a musician, or the intoning of scales for the singer, or the practice of speech sounds for the actor.

Recently we have become increasingly aware of the myriad molecular structures of the human body, similarly the icosahedron itself is a compound molecular structure, containing tetrahedrons, octahedrons, hexahedrons, etc. In the icosahedron we can experience movement utilizing the above structural shapes by moving through, toward, around the 12 points in a variety of scales, such as 3 rings, 4 rings, equator scales, and other harmonic combinations.

In the demonstration we perform the A-scale, which connects the 12 icosahedric points. The A-scale can be executed with any part of the body in multitudinous ways, considering different time, force, weight, or intensities. For a more complete understanding the B-scale follows as a fascinating combination. You see the two dancers, Betty and Gary, facing each other, similar to a mirror image. The A-scale is agressive, with strong, direct, sustained movement, while the B-scale is defensive with light, indirect, free movement. It is obvious that the body movement for the A-scale predominatly leans forward, while the body movement for the B-scale primarily bends backward.

The scales offer a wide variety of movement combinations, neither is dependent on or limited by the other. Movement scales may also be reversed. Modern dance enriched all dance with its floor technique, including the ballet. The ballet employed body perspective which the modern dance expanded further as will be shown by Betty and Gary in the next sequence. As manifested in Laban's technique Body perspective has implications for the individual movement preference of the dancer, a straight line approach differs from a curved line, and a twisted line from a round line. In demonstration we observe the solo figure in these four movement approaches, followed by a duet approach. The ballet consistently achieved style as its characteristic expression, contrasted, in modern dance it is form which allows individualistic expression.

The two dancers will close each with a short improvization related to their exposure to the essentials of Harmony in Space as presented in the icosahedron. Betty and Gary also prepared a movement study of a waltz theme which they perform first outside then inside the icosahedron. No music accompaniment is necessary as the dance itself is music.

Since seeing and participation provide different challenges, we invite you to enter the icosahedron and experience movement in spatial relationships. Dance is a visual art and as such its movement dimensions are unlimited.

CHILDREN'S DRAMATICS AND ORFF-SCHULWERK

Brigitte Warner
Hood College
Fredrick, Maryland

In her Teacher's Manual, Doreen Hall says: "...Orff has long felt that educationally speaking we are putting the cart before the horse, that music is approached as an intellectual process which begins with the introduction of the staff..."

The same is true in children's dramatics. As a matter of fact, the situation in this field is even worse. In most schools, year after year, teachers of all grades are called upon to present plays to school and parent audiences. The children, in most cases without any experience or previous training in dramatics, suddenly find themselves turned actors (frustrated ones, to be sure!), and to the objective observer the results are rather dismal.

Yet, children love to play-act, and up to a certain age they spend much of their time in make-believe plays, thereby often displaying considerable acting abilities. This seeming discrepancy is not hard to understand for a Schulwerk teacher. Much as in music education where formal training should be preceded by a creative approach, so in children's play-acting the exploring, discovering, and creative stage must come first and it must be carefully scaled to the child's level of development.

Acknowledgment for the following outline of creative play-acting must be given to Mrs. Isabel Burger who is an authority in this field. She has given many workshops in the United States and abroad and has written numerous articles as well as a book, "Creative Play Acting" by Isabel B. Burger, Ronald Press, N.Y. It is almost startling to find how similar her ideas and philosophies and consequently her approach to creative play-acting are to those we find in "Music for Children".

In music there are two main factors which compliment each other and together give it meaning; rhythm and sound or melody. Melody alone can't exist meaningfully. It is the rhythm which molds and forms music and gives it significance. In "Music for Children", we make much use of this basic force, separated from melody because we know that unless a child "has got rhythm," he cannot express himself meaningfully through music.

In play-acting we also have two components: the spoken word and the physical action that accompanies it, emphasizing and clarifying the meaning of the language. The first step towards creative play-acting will be, just as in music, to separate these two components and to work with the more basic of the two. This means expressing oneself not through the word but through action alone, the pantomime.

The simplest form of pantomime is, according to Mrs. Burger, termed as Activity Pantomime in which the child re-creates a familiar activity like tying his shoes, eating spaghetti, etc. These simple activities will grow into others which constitute a sequence of activities (i.e. puttong on a coat), or those which involve more than one person (i.e. throwing a ball to somebody).

The process of making up a pantomime, simple as it may seem to the inexperienced teacher, is nevertheless quite complex and includes several steps. The first step will be to collect from the children suggestions and ideas concerning the pantomime, thereby activating their imagination. Every aspect must be clarified to the last detail in order to help the children feel secure and able to do their part. (i.e. putting on a coat: What coat is it--short, long, heavy, light; has it buttons or a zipper; how many buttons does it have; where does it hang; how does it hang--on a hook or on a cloth hanger, etc.) Then, all the collected facts are put into the correct sequence of the pantomime so that the youngsters are able "to make a picture in their mind" as Mrs. Burger calls it.

The second step is the more difficult one and success should not be expected immediately. Now, as the children are actually beginning to act out the pantomime they must learn to concentrate, playing the sequence in the correct order, not leaving out a single step, re-creating the exact movements which are necessary to make the pantomime real.

In the beginning it is advisable to let the children work in groups rather than as individuals because it will help them to overcome self-consciousness. After the first group has finished the pantomime, a short period of evaluation should follow in which all participate--the onlookers as well as the actors themselves and the teacher. Then another group may start with the pantomime.

The material for these little activity pantomimes should be selected carefully according to age level and general interests of the groups. Suggestions from the children themselves will be good indicators to the teacher. Schulwerk teachers whose eventual goal will be to use creative play-acting in connection with music can already at this point start to lay the foundation since much of the material they use later on will come from folklore and fairy tales. At this beginning stage nursery rhymes and songs which are familiar to the children can be acted out. "Davy Davy Dumpling" is a perfect example for a little activity pantomime.

The time to go on to more challenging work must be determined by the readiness of the children. They must be able to make "pictures in their mind" and move according to these, freely and with ease.

The progress to "Mood Pantomime" (I. Burger), in which feelings are expressed through body action, can be made during the evaluation period after an activity pantomime has been acted out. For example, the teacher might ask why Davy smiled when he prepared and finally ate the dumpling. The answers of the children will be somewhat to the effect that the dumpling tasted good and that Davy enjoyed it. In other words, he was FEELING good. A general discussion about feelings and moods, how they bear on body posture and action, might follow. (Fear shrinks, joy lifts, disappointment and sorrow weigh down, etc.). After having played little episodes in the same manner as before, the children will learn that in order to make the play-acting believable they must "think the thoughts of the character they are playing" (I. Burger).

At this point is when they are able to explain feelings and show them through action. Children with some experience in Schulwerk might be asked to express different moods and emotions through music. First the choice of instrument should be considered, then bordun and ostinato forms which might accompany the pantomimes could be created. Making up melodies and complete songs or pieces seems to me to be the last, most advanced step, which should not be attempted too early.

Another important factor in mood pantomime is sensitivity to touch, sight, sound, taste, and smell. The children should be made aware how certain impressions, absorbed through the senses, influence feelings and, therefore, body reactions. Little pantomimes built around such sensitivity exercises will help the children to perfect their abilities of observation and to sharpen their senses. (i.e. touch: walking barefoot on different surfaces).

Up to now the sequences that have been acted out have had no special form: They began somewhere, lasted for a while and ended somehow, somewhere. This stage of development might be compared to that level in "Music for Children" when the child is able to improvise one little phrase, no more. However, just as it takes our simple mood pantomime we need only one change of mood to create a tiny drama. The nursery rhyme of Little Miss Muffet serves as a good example: The little girl's mood of anticipation and enjoyment of the good meal changes into one of fright and terror caused by the spider. (The latter need not be acted out, it can be imagined). Here we find the basic factors needed for a dramatic play: two different needs, each stimulated by a different incident, a climax (arrival of spider) and a definite end (Miss Muffet runs away).

Later on pantomimes that have more than one change of mood, and in which more than one character appears can be created. In the latter case it will be important that the relationships between the different characters be discussed thoroughly.

The material to be used may be freely invented stories but, again, nursery rhymes, children's tales, and folklore provide endless opportunities to make up little dramas in different ways.

Music is an excellent stimulus for the change to different moods. However, it is advisable to have the impulses come from the pantomime and have the music follow it rather than the other way around. Again, bordun and ostinato form will be the simplest means because they can be started and stopped easily and the timing element will not become too great a problem.

For the introduction of dialogue, Mrs. Burger suggests that the most important points of pantomiming (mind picture, thinking the thoughts of character), and the relationship between physical and emotional changes and the body posture and movement be reviewed with the class because the same factors influence voice production: It depends on one's state of mind, in what tone of voice something is said, and what words are chosen. Exercises with just single words should be tried to demonstrate this point (i.e. Look! Listen!). Several different situations have to be imagined and made up around each word in order to create the right mood or emotion so that the spoken word sounds natural and true.

Soon the dialogues may be lengthened, and some of the earlier change-of-mood pantomimes with whose characters the children are already familiar may be used over again. They can be lengthened and changed for greater variety. Still, as in the beginning, every episode should first be created and clarified, then played, then evaluated.

In "Music for Children" great stress is put on the development of the feeling for phrase, out of which grows the feeling and understanding of form in music. This is most important for improvisation.

The same is true in creative drama. It has been shown earlier how many of the change-of-mood pantomimes and also dialogues already contain the elements that are essential in drama. So, as in music, the children will develop a certain degree of awareness of good dramatic form. Before a short play is attempted, the teacher should talk over and analyze several different short stories so that the youngsters will understand what basic qualities are needed in order to make a good play. Here are some of these listed by I. Burger:

1. A strong appeal to the emotions
2. Action that moves and interests
3. A direct, unbroken plot line rising steadily to a climax
4. A resolution that leads without delay to a satisfactory ending
5. Incidents that can conveniently be grouped into a few closely-knit scenes

All these qualities can be found in children's tales, fairy stories, and folk-lore. By using these sources, the children will not only become acquainted with their heritage and learn to love it but they also will develop appreciation of truly good literature.

For the introductory session of a short play, the teacher should present the story by telling it in a most dramatic way so that the characters already begin to live and the dramatic action becomes clear. This should be followed as usual by a thorough discussion, analysis of characters, plot construction, the setting, etc. If these preparations already seem time consuming and tedious, worse is to come! It would be unwise to play the story right away uninterrupted from beginning to end. Too many details would be forgotten, the plot development might be delayed or hastened, and, moreover, the children not involved might get bored. Instead, the play should be separated into several smaller sequences, and each of these should be improvised more than once by different groups. In this way and with the evaluation periods in between, the sequences are sure to improve in quality. Music may be created at the same time for each of these "acting-units." (I. Burger)

It will take several class sessions to go through the whole play. If a performance is planned, only now the actual rehearsing would start.

An example of a short play, its acting units, and possible uses of music:

The Three Billy Goats Gruff

Unit 1): The goats wake up, after some dialogue the youngest one is sent off.
Unit 2): Dialogue of littlest goat with troll on the bridge, his running back.
Unit 3): The little goat tells his brothers, and the second one is sent off.
Unit 3): Dialogue of second goat with troll, his running back.
Unit 4): The second goat tells his brothers, and Big Billy marches off.
Unit 5): Big Billy's fight with the troll.
Unit 6): Triumphant march of the three goats across the bridge to the pasture.

Music:

1. Morning bells, growing into a little piece.

2. A march-like piece for the goats to trot down to the bridge and to come back. On the way down it is always played slowly because the goats are afraid and hesitate. On the way back it must be played fast because the goats run in terror.

3. Some kind of drum or cymbal should always mark the troll's appearance. Background rhythm could be used when he talks.

4. The fight between the troll and Big Billy might be accompanied by a rhythmic piece.

5. A song-dance over on the pasture after Big Billy's victory.

One final word about speech and speaking. Although in creative play-acting the children play mostly for themselves, there is always another group watching. Good, clear speech should be emphasized constantly and become a habit. For a Schulwerk child this should not be too hard since he is used to working with words--their sounds and their rhythms. The greater problem will be the command over the language. To help the child gain a better vocabulary and to use it correctly many interesting exercises can be devised which also will help to stimulate the imagination. In these exercises, drama as well as fluency in speech are important:

1. Describing objects (dollhouse, swimming pool, etc.)

2. Describing happenings or scenes (experiences, observations).

3. Telling scenes of stories: They should be well known and each child having a turn in continuing. A more interesting version: One starts making up a story or tall tale, each child in turn adds something, and the last one has to find a good ending. Important here would be that the children catch on to the spirit and style of the story (humorous, sentimental, dry, etc.) and continue in the same way.

4. Telling a whole story, know or imagined: If these tales are told well and show possibilities for dramatization, they could either be made into a play or the dramatic effect during the telling could be further enhanced through the use of music and rhythms.

These exercises and many others will help the child express himself clearly and fluently and the dialogues in the play-acting sessions will benefit also. The same prerequisites are necessary here as there. The picture has to be in the mind and the more the child can concentrate on the happenings and the characters in the story, the more the story will come alive.

THE THREE BILLY GOATS GRUFF

Once upon a time there were three billy goats who were to

. . . etc.

From Three Billy Goats Gruff by Peter C. Asbjornsen (New York: Harcourt, Brace and Co., 1957, by Marcia Brown).

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Carl Orff says.......

To understand what Schulwerk is and what its aims are we should perhaps see how it came into being. Looking back I should like to describe Schulwerk as a wild flower. I am a passionate gardener so this description seems to me a very suitable one. As in nature plants establish themselves where they are needed and where the conditions are favorable, so Schulwerk has grown from ideas that were rife at the time and that found their favorable preconditions in my work. Schulwerk did not develop from any preconsidered plan--I could never have imagined such a far reaching one--but it came from a need that I was able to recognize as such. It is an experience of long standing that wild flowers always prosper, where carefully-planned, cultivated plants often produce disappointing results.

From this description of Schulwerk one can deduce its characteristics and its advantages and disadvantages. Most methodical, dogmatic people derive scant pleasure from it, but those who are artistic and who are improvisers by temperament enjoy it all the more. Every phase of Schulwerk will always provide stimulation for new independent growth; therefore it is never conclusive and settled, but always developing, always growing, always flowing. Herein of course lies a great danger, that of development in the wrong direction. Further independent growth presupposes basic specialist training and absolute familiarity with the style, the possibilities and the aims of Schulwerk.

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